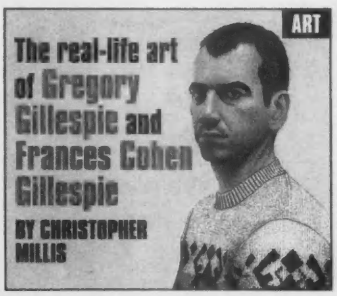
Robert Lowell : Lloyd Schwartz remembers
: Tom Sleigh reviews

arts

More than just beards, cars, and chicks BY SEAN RICHARDSON

PLUS *Mona Lisa Smile*
BY PETER KEOUGH

Boston buzz band Apollo Sunshine BY BRETT MILANO



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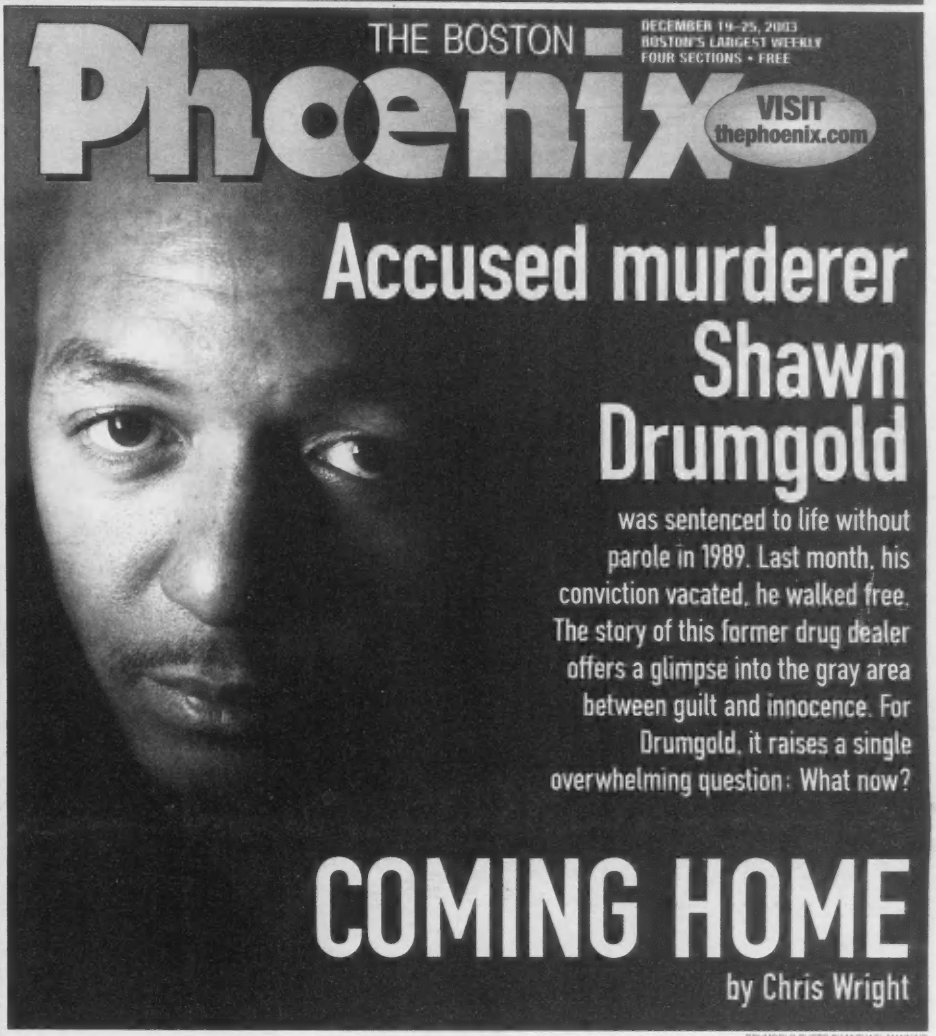

Accused murderer Shawn Drumgold

was sentenced to life without parole in 1989. Last month, his conviction vacated, he walked free. The story of this former drug dealer offers a glimpse into the gray area between guilt and innocence. For Drumgold, it raises a single overwhelming question: What now?

COMING HOME

by Chris Wright

DRUMGOLD PHOTO BY MICHAEL MANNING

THERE'S AN ALMOST mythical quality to the name Humboldt Avenue.

The street itself is nothing remarkable: a stretch of residential buildings, some dilapidated, some not; a convenience store; an Edison plant and, beside that, a Jehovah's Witness center. Just your average city street. Except it isn't. Humboldt has a reputation. You hear the name and you think *gangs*. Kids in hooded sweatshirts, their pockets stuffed with bags of heroin and crack cocaine. Creeping SUVs, their tinted windows hinting at the menace within. The boom of hardcore rap. The rapid beat of gunfire followed by screams, screeching tires, sirens, sobs. And somewhere, maybe, nihilistic laughter.

Of course, there are plenty of ordinary, decent people living on Humboldt Avenue. Kids here go to school. Parents go to work. But Humboldt's reputation is not merely the result of white suburban angst. This Roxbury street and its surrounding neighborhood was the epicenter of the drug violence that raged in Boston through the 1980s and early '90s, and which, to a lesser extent, continues today.

Two of the city's most brutal gangs — the Humboldt Boys and the Castlegate Raiders — have long been engaged in a bloody turf battle here. And it was on Humboldt, on a balmy evening in August 1988, that one of the most notorious murders in this city's history took place.

The victim was a 12-year-old local girl named Darlene Tiffany Moore. Moore had been perched on a mailbox, chatting with friends, when gunfire rang out. Though the shots were reportedly directed at a gang member sitting nearby, three bullets tore into the little girl — two into her back and one into her head. She died shortly afterward. Across the country, Tiffany Moore's murder elicited outrage, fear, and a lust for revenge. Here in Boston, there was a sense of something approaching mob fury in the hunt for her killer. People wanted the perpetrator punished, and they wanted it done quickly. Ten days later, the police charged Shawn Drumgold, a 23-year-old local drug dealer, with the crime.

There was no physical evidence linking Drumgold to Tiffany's murder, but as his trial wore on, circumstantial evidence began to build against him. Although the shooters (there were three of them) had worn masks, one witness testified that she had seen Drumgold leaving the scene of the crime shortly afterward, tucking a gun into his belt. "I seen his eyes," the woman said. "They were, like, staring." Other witnesses said they had heard Drumgold talking in advance

See **DRUMGOLD,** page 22

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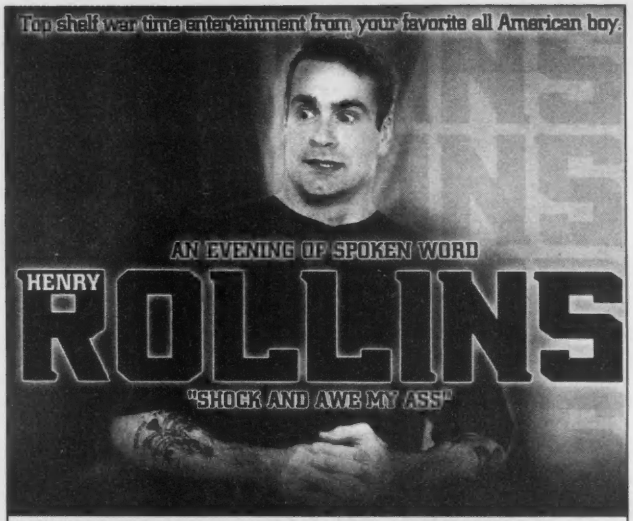
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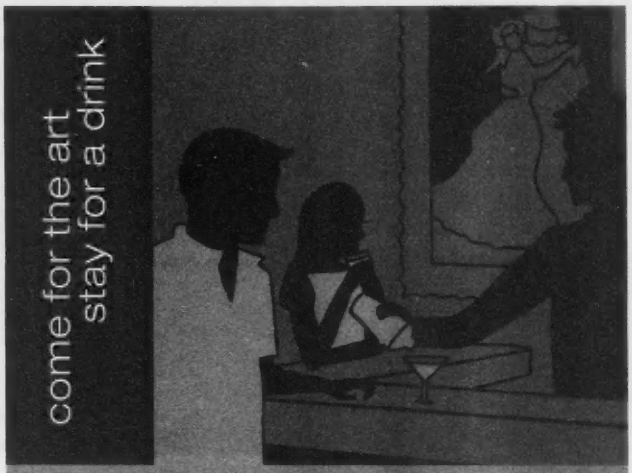

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— David S. Bernstein, This Just In, page 6

Phoenix
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contents

December 19, 2003

next week In Arts, the year in review.

8 days a week and beyond

Our "Picks of the Week" are Mr. Airplane Man, an Elliott Smith tribute, and JC Chasez; in Next Weekend, Sean Richardson talks with unreconstructed ska punks Catch 22; in "State of the Art," Mike Miliard looks forward to the reprise of the "Bush-Cheney Anti-Christmas" at Zeitgeist Gallery; in "Arts News," Nina MacLaughlin gives a round-up of New Year's Eve events; Mindless Self Indulgence come to Avalon; Jeffrey Gaines comes to Club Passim; *Sex, Lies, and Superheroes* comes to the Somerville Theatre; the Damn Personals play the Middle East, the Brattle Theatre celebrates Christmas Day with Charlie Chaplin's *Modern Times* and *Godzilla, Mothra, King Ghidorah: Giant Monster All Out Attack!*; in "Future Perfect," we look ahead to the 17th annual "Joyful Noise" gospel concert, the Shins, the Locust, and the Human Rights Film Festival.

Elliott Smith, 8 Days a Week p. 1

Dining: In "Dining Out," Robert Nadeau visits a Brother; in "On the Cheap," Daniel Schulman has the Touch; and in "Noshing," Genevieve Rajewski thinks Yule like sweets from Mike's Pastry.

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American originals: ZZ are back on top, page 16.

A new album, a box set, and an upcoming induction into the Rock and Roll Hall of Fame have made this the most exciting year in ages for fans of the crossover heroes of Texas-fried boogie blues. Sean Richardson reports.

Apollo Sunshine, Arts p. 17

Also: Christopher Millis looks at the realism of artists Gregory Gillespie and Frances Cohen Gillespie; Peter Keough is glad to see *The Lord of the Rings* come to a finale in *The Return of the King*, and goes to Wellesley with *Mona Lisa Smile*; in "Film Culture," Gerald Peary sums up 2003; Joyce Millman finds faith in *Joan of Arcadia* and Hope (the brilliant Leslie Hope, that is) in *Line of Fire*; Carolyn Clay sees Stacy Keach's Scrooge; Jeffrey Gantz reports on the 2003 *Christmas Revels*; Clea Simon says Neal Pollack's *Never Mind the Pollacks* is a rock-crit hoot, and John H. Summers says Laura Kipnis's polemic *Against Love* is smart but wrong; in "Pop Rocks," Matt Ashare reports on DVDs from the Rolling Stones and Coldplay; Lloyd Schwartz reports on a thrilling recital by Lorraine Hunt Lieberson and Peter Serkin; In "Cellars by Starlight," Brett Milano gives us the word on local buzz band Apollo Sunshine, and Marcia B. Siegel checks out *A Dancer's Christmas*.

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Wrongfully convicted of one of the most notorious murders in Boston's history, former drug dealer Shawn Drumgold thought he'd spend the rest of his life in prison. After 15 years behind bars, he has emerged into a very different world. Where does he go from here?

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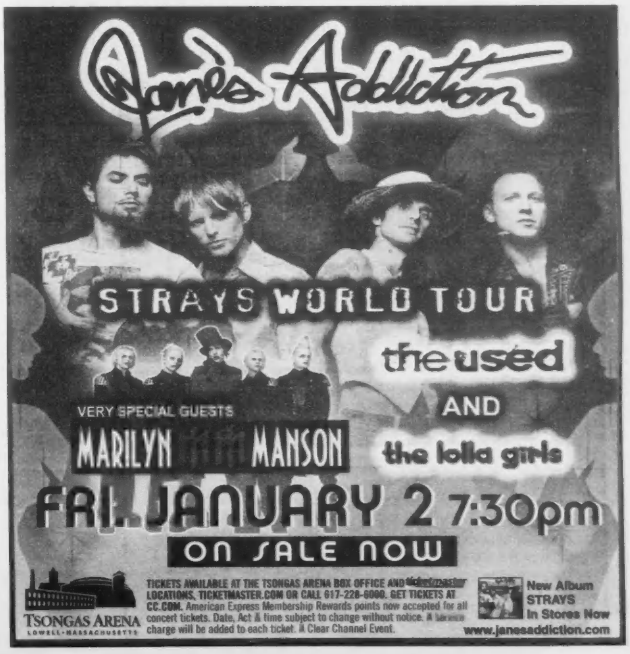
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EDITORIAL

We've got Saddam, but the real threat remains at large. Plus, Romney's misguided priorities.

Where's Osama?

THE CAPTURE OF Saddam Hussein, found cowering in a dirt hole with $750,000 by his side, is undoubtedly good news for the war in Iraq. But it means little to nothing for the war on terrorism. Despite the Bush administration's attempts to link Saddam with the attacks of September 11, there is no connection. Which is something President Bush himself finally copped to in September when he admitted, "We've had no evidence that Saddam Hussein was involved in September the 11th."

So Saddam's capture raises another question altogether: where's Osama? Bush's Iraq follies took precious resources away from the war on terrorism, whose ground zero is Afghanistan. Last month, Knight Ridder quoted former White House counterterrorism coordinator Rand Beers (who now works for Senator John Kerry's presidential campaign) as saying that resources were pulled from Afghanistan and redeployed to Iraq in time for the invasion. Such resources included "US troops, CIA paramilitary officers, and intelligence-collection devices."

Osama bin Laden, the architect behind the September 11 terrorist attacks in New York and Washington, DC, remains at large and a real threat to US and world security. Since March, when US forces invaded Iraq — ostensibly because Saddam possessed weapons of mass destruction, which he was about to unleash on Los Angeles or some other densely populated US city — Iraqi forces have been linked with no terrorist attacks outside their own country. And those attacks inside Iraq have been directed at post-invasion outside entities: US and British forces, United Nations personnel, and others.

Al Qaeda, by contrast, has been linked with at least six terrorist attacks in numerous countries since March: a car bomb exploded near expatriate housing complexes in Saudi Arabia last May that killed 29 people and injured nearly 200; bombs exploded in several locations — including a luxury hotel, a nightclub, a Jewish community center, and a cemetery — throughout Casablanca, Morocco, last May, killing about 40; a car bomb in Kabul last June that blew up a bus transporting German peacekeepers, killing four and injuring 31; a bomb exploded near the Marriott Hotel in Jakarta, Indonesia, last August, killing 12 and injuring 150; a second attack on housing complexes in Saudi Arabia last month that killed 11 people and injured about 122; and bombs exploded near the British consulate and two synagogues in Istanbul this month, killing more than 60.

The terrorist group, ironically, has also been linked with an August bomb attack on US headquarters in Baghdad that killed 22. As *Newsweek* reported this week, bin Laden has supposedly advised Al Qaeda operatives to pick up operations in Iraq because it will be easier to kill Americans there than anywhere else in the world.

It's clear where the real threat lies. As long as bin Laden remains at large and Al Qaeda remains in operation, no one is safe from terrorist attack.

It's great that the murderous and evil Saddam is in US custody. But the real threat remains at large. And even once Osama has been killed or captured, terrorism, as promulgated by Islamic fundamentalists, is far from over. ■

SO GOVERNOR Mitt Romney wants disaster relief from the feds to help with the three snowstorms we've been hit with so far? The only "disaster" the Commonwealth is dealing with right now is the governor. He's the guy who snookered voters into believing he could balance the budget with no new taxes and no cuts to essential government services.

Of course, one year later, it's clear Romney's promises were lies. He's cut local aid to the Bay State's 351 municipalities, forcing many to lay off police, fire, and school officials. He's slashed the budgets of the Department of Public Health, the Massachusetts Cultural Council, the Department of Social Services, the Department of Mental Health, the courts, and much, much more.

Remember during the campaign when Romney claimed that, as a Republican, he would be able to get more federal money flowing into Massachusetts? In particular, he asserted that he could get $1.7 billion more in Medicaid reimbursements to help the state deal with rising health-care costs. Instead, Romney chose to limit the numbers of people eligible for such aid rather than ask the feds for assistance.

What does it say about our governor that he was so quick to ask the Bush administration for help paying for snow removal — a fairly mundane task in these parts — and refused to do the same when public safety, education, and health care were on the chopping block? It says he's the real disaster we're contending with now. After all, snowstorms can be taken care of with a $5 shovel and some sand. But we're stuck with Romney at least until 2006. ■

What do you think? Send an e-mail to letters@phx.com.

LETTERS

We welcome responses from our readers. Letters should be typed (double-spaced), if possible, and must include the writer's name, address, and a telephone number where he or she can be reached during business hours for verification. The writer's name and position or town will be published, but these may be withheld for good reason.

Letters may be mailed to the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215; faxed to (617) 859-8201; or e-mailed to letters@phx.com or to staff writers' e-mail addresses (e-mailed letters must include a telephone number for verification and a hometown). All letters are subject to editing for considerations of space, fairness, and clarity.*

NO SWEAT

Kudos to Adam Neiman for launching an anti-sweatshop clothing line in Newton ["Consumer Activism," This Just In, December 5]. But Camille Dodero is off the mark in declaring concern about sweatshops "passé." On the contrary, the exploitation of workers in sweatshops remains a focal concern of the global-justice movement, which has united labor, environmental, and human-rights activists around the world in organizing against corporate power.

Close to home, the Workmen's Circle just held its annual Children's Protest Against Sweatshops in front of Niketown on Newbury Street. UNITE, the textile-workers' union, has launched a campaign to unionize employees of H&M, a Swedish clothing retailer with a store in Downtown Crossing. And a Brookline student group is advocating for legislation requiring state and local governments to determine where the products they're purchasing are made and under what conditions.

Much of this activity reflects growing sophistication among activists in highlighting the connections between problems, as well as the ability to work together to promote solutions. Two good resources are the Web sites BehindTheLabel.org and BostonGlobalAction.net.

Eric Weltman
Cambridge

JUSTICE AND HISTORY

To justify his opposition to the Supreme Judicial Court's ruling regarding same-sex unions, Governor Mitt Romney stated, "I agree with 3000 years of recorded history.... Marriage is an institution between a man and a woman" ["Romney's 3000 Years: Take It on Faith," This Just In, November 28].

I want to point out to Governor Romney and his adherents that "marriage" is a Middle English term derived from the Old French word *marier* ("to marry"). It's old, but not by 3000 years; in English, "marriage" is a 13th-century term. I also find it rather amusing that a man who comes from a faith that not too long ago condoned polygamy can stand in front of the world and define marriage as the union of one man and one woman based on "history." Furthermore, if we were to take the history of the world as our immutable guide, we would still see segregation, slavery, and oppression of women and minorities in most of society. Thanks to the evolution of human understanding and the ability to see past inane beliefs, we don't live in that world. Thanks to the SJC's ruling, I can see a future where I can be among the liberated and equal.

John Beresford
Dorchester

LAW REVIEW

I find it telling that Harvey Silverglate's thesis ["Hearing Wedding Bells," News and Features, November 21] — that the correctness of the majority decision in *Goodridge* is shown by the inadequacy of the dissents — is unburdened by any mention of the primary constitutional argument of the dissenters, namely that "the court has tortured the rational-basis test beyond recognition." His failure even to address this unassailable point of the dissent shows more than anything that he has no rational argument to justify the overreaching of the majority.

Michael Hertzberg
New York City

Harvey Silverglate responds:

The court can be said to have "tortured" the rational-basis test only if one ignores the many reasons given in its opinion why it is a product of prejudice, rather than rationality, to deny marriage on the basis of sexual orientation.

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HARVARD

Kennedy School goes soft over *Hardball*

Twenty minutes before the start of a live October 13 interview of presidential hopeful Senator John Edwards, MSNBC taped footage for use in future advertising spots for its *Hardball* program. A producer told audience members to jump to their feet and cheer loudly as host Chris Matthews came out, and encouraged those in the front seats to give Matthews high-fives. They did exactly as instructed, adding impromptu whistles and hollers. The network has been using that footage to advertise its *Battle for the White House* series ever since.

These were not paid shills for MSNBC; they were supposedly serious faculty and students at the Kennedy School of Government at Harvard. The eight interviews, which concluded this week with Joe Lieberman, were part of the prestigious Kennedy Forum at the school's Institute of Politics (IOP). Other forum guests over the past two months have included the governor of Puerto Rico, France's ambassador to the US, and the president of Brazil. Although some forum events are broadcast on C-SPAN or National Public Radio, it's safe to say that the audience doesn't normally hoot and whistle.

Yet these audiences, made up mostly of Kennedy School students, Harvard undergrads, and Harvard faculty, were eager to play along with the *Hardball* crew. Whenever the MSNBC producer told the room "applause in 15 seconds," they gladly watched her and, on cue, clapped wildly. The producer even led them through applause rehearsals before taping. Halfway through the John Kerry interview, she chided them for not applauding loudly enough.

The school negotiated to co-host the series with MSNBC after trying unsuccessfully to line up candidates on its own. "Senator [Ted] Kennedy is on the advisory board of directors, and I think it was Kennedy who told me you've got to have a media partner if you want to get the candidates," says Kennedy Forum director Bill White. IOP paid the venue costs and lent MSNBC some Harvard prestige; the network paid the production costs and got the candidates to come.

White concedes that Harvard provost Steven Hyman and president Lawrence H. Summers weren't thrilled about the idea. "They raised some concerns about it," he says. At their request, he asked the producers to reduce the *Hardball* signs from a dozen to four. In the end, White says, Summers said he was happy with the series.

White battled with the producers over audience Q&A — a much-touted requirement of the Kennedy Forum, but a little too risky for producers of live TV. Initially, producers placed students with questions germane to the topic at microphones, and Matthews would occasionally call on one of them. Students complained that producers were pre-screening questions; according to White, the later shows featured students uncensored.

IOP director Dan Glickman fawned over Matthews (and duly applauded on cue). The school paper, the *Harvard Crimson*, wrote in a December 15 editorial that "fiery debate and pointed student questions" made the series "a major success for the Institute of Politics."

But the debate often included more fluff than fire. Matthews tends to favor horse-race questions over substance. "That was often the case," acknowledges Kennedy School dean Joseph Nye, "but that's true of anyone in the news media." True — look no further than Ted Koppel's performance during the last presidential debate — but Matthews in particular is well-known for a bludgeoning style that discourages discourse. Congressman Dennis Kucinich, miffed over his treatment on the July 15 *Hardball*, refused to participate in the series.

Matthews's method of boring in on topics, hoping to provoke a news-making response, "made it a livelier type of interview than if we had done it ourselves," Nye says. Exactly. If the Kennedy School had run the events itself, faculty and students might have asked serious questions about policy and process, looking not to make news but to learn things relevant to their studies. They can watch Matthews and his ilk grilling candidates on TV any time they want.

There were, nevertheless, some genuine highlights — more of which came from students' questions than from Matthews's grilling. Some are worth noting:

• Former governor Howard Dean, pressed about his deferment from military service in Vietnam, sounded defensive and unconvincing.

• Senator John Kerry could not manage a coherent explanation of his position on the Iraq war.

• Retired General Wesley Clark nearly unraveled while trying to explain how and why he was dismissed from his NATO command.

• Senator John Edwards seemed awkward and vacant whenever he was forced to address an issue he was not prepped for.

• Senator Joe Lieberman, appearing the day after Saddam Hussein was captured, placed his candidacy squarely on voters' desire to have Saddam executed.

• Congressman Richard Gephardt seemed to indicate that his lesbian daughter's sexual orientation was a choice, and one that caused him concern.

• The Reverend Al Sharpton dug himself in deeper while responding to charges of homophobia.

For more on the individual interviews, see the archive of Web exclusives at www.bostonphoenix.com.

— David S. Bernstein

MEDIA

Who was Robert Bartley?

On Tuesday, Brent Staples, a liberal editorial writer for the *New York Times*, wrote a tribute to the late Robert Bartley, the retired editor of the *Wall Street Journal* editorial page. Staples's brief piece was similar to others I'd seen in the days since Bartley's death. Unable to separate the public person — a vicious scandalmonger whom Staples politely described as "thunderous" — from the "quiet, self-effacing man" he knew personally, he chose to honor the latter and ignore the former.

But Bartley's misdeeds should neither be forgotten nor forgiven. As one of the original lying liars, Bartley smeared Bill Clinton and his associates for eight straight years, helping to fuel the right-wing rage that led to Clinton's impeachment and near-removal from office.

The most infamous headline to appear over a Bartley-era editorial was WHO IS VINCENT FOSTER? The editorial, which appeared on June 17, 1993, was an incoherent jumble. At one point, the editorialist, presumably Bartley himself, complained that Foster, deputy White House counsel and a former law partner of Hillary Clinton's, had refused to supply the *Journal* with a photo of himself.

But Bartley was just getting warmed up. As later recounted in the *American Journalism Review*, "Four more *Journal* editorials over the next four weeks played up Foster's circumstantial connections to Jackson Stephens, an Arkansas businessman involved in the BCCI scandal, and the White House travel-office imbroglio. Foster's integrity, the editorials suggested, was very much in doubt."

And on July 20, Foster committed suicide. He left behind a note. It read in part: "The editors of the Wall Street Journal lie without consequence."

Not that Bartley ever repented. Indeed, so proud was he of the *Journal* editorial page's incessant coverage of Whitewater and other so-called Clinton scandals — none of which, we now know, ever amounted to more than a speck — that he collected all this garbage in books and offered them for sale. Bartley's was a parallel universe inhabited by the Clinton-hating right. And for a while, aided by fellow conspiracy theorists and assorted wackos ranging from the *American Spectator* to independent counsel Kenneth Starr, they nearly succeeded in toppling a presidency.

"There's a thin line between hard-hitting opinion journalism and character assassination, a line that Bartley frequently erased," wrote Jack Shafer in *Slate* last week — quite an assessment considering that Shafer considers himself "a conflicted fan" of Bartley's.

In fact, Bartley's persecution of Clinton was the culmination of a miserable career. Though credited with popularizing the supply-side economics of the Reagan era, his real talent was for whispering darkly about phony scandals. In 1984, he published a piece by *Journal* reporter Jonathan Kwitny — on his opinion pages, not in the news section — suggesting that Philip Zaccaro, the late father-in-law of that year's Democratic vice-presidential candidate, Geraldine Ferraro, had "connections" to organized crime. Among other things, Kwitny included a list of questions that Ferraro and her husband, John Zaccaro, had refused to answer. At the time that Kwitny's piece appeared, Philip Zaccaro had been dead for 12 years.

According to a *Washington Post* piece on the furor, "In The Journal's newsroom some staff members considered the story 'an embarrassment,' as one put it; at other publications some said it was wrong to raise such destructive questions without having the answers." Bartley defended his decision, piously telling the *Post*, "I think the voters have a right to decide for themselves."

Another embarrassment — the wrong word, perhaps, since Bartley himself never seemed to be embarrassed by anything — came over his crusade regarding "Yellow Rain," a poisonous substance that he contended the Soviet Union used to subdue enemies in Southeast Asia in the 1970s.

As former *Boston Globe* columnist David Warsh, on his Web site, EconomicPrincipals.com, recalls, "The 'Yellow Rain' samples proffered by the State Department turned out to be bee feces, dropped by swarms during seasonal cleansing flights. No credible alternative weapon delivery system was ever produced." But Bartley never retreated.

"Bob Bartley was a corrosive force in American life," wrote Warsh. "Almost single-handedly, he made extremism respectable."

It's an epitaph for the ages, and one Brent Staples might consider as he pays final respects to his soft-spoken friend.

— Dan Kennedy

BIBLIOFILE

The Grolier's SOS

On Tuesday, the *Phoenix* received a rather disturbing e-mail: Harvard Square's Grolier Poetry Book Shop, one of only two stores in the US devoted to poetry, might have to close down.

The Grolier has been in business since 1927, and, in the intervening years, its shelves have been browsed by the likes of T.S. Eliot, Robert Lowell, e.e. cummings, Allen Ginsberg, and Marianne Moore. Today, the store hosts a well-regarded reading series, and is the "engine" — as owner Louisa Solano puts it — that drives the annual Grolier Poetry Prize. But now, to put it bluntly, Solano finds herself in a hole.

IN BUSINESS *for 75 years, a local gem has hit hard times.*

"The fact is, I have a lot of bills," says Solano, who has presided over the Grolier since 1974. "And until I pay off those bills, I won't be able to get any new inventory." Without an infusion of cash, she adds, the store will probably close its doors for the last time at the end of January. To raise the money it will need to tide it over, the Grolier is currently selling its books at a 15 percent discount. Solano is also hoping for donations from poetry-friendly locals — "So if there are any wealthy people out there …"

Solano knows that even if her shop does survive this crisis, she will have to make some changes. "I'd like to form a committee, people who have more knowledge of marketing than I do, the Internet, this century," she says. "I'm kind of losing touch with some of the things that are going on. I haven't adapted to the marketplace, which is just so cutthroat." She adds, with a wry chuckle, "This store has always been run a little eccentrically."

Although there are times she thinks it's "incredible" that her store has lasted so long in the face of "the monoliths around here," Solano is far from throwing in the towel. "I have no intention of giving up on this store until the doors are locked," she says. "I think it's just too valuable an asset, and not only to Cambridge. Seventy-five years is quite some time. Let's just say I strongly believe in the combination of survival mode and stubbornness. Miracles have always happened in this place, so maybe another one will occur."

For more information, call the Grolier at (617) 547-4648, or e-mail Solano at GrolierPoetry@cs.cs.com.

— Chris Wright

GROLIER PHOTO BY FLINT BORN

The Lowdown by Scott Getchell

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CAUGHT ON FILM

The Saddam show

At first, I thought they'd nabbed Nick Nolte for DUI again. But no, the ravaged, bewildered face on my TV screen was that of Saddam Hussein — captured, apparently, by the US Dental Corps. I was shocked. There are two things in this world that I never thought I'd see: the inside of Cameron Diaz's pants, and the inside of Saddam Hussein's mouth. Weirdly, watching the so-called Butcher of Baghdad sitting there looking like a hairy carp, I actually felt quite sorry for him, but then that was probably the point — pity being the opposite of fear.

But if the aim of this "say 'Ahh'" moment was to humiliate the former Iraqi dictator, then why not go the whole hog and subject him to an on-screen proctologist's exam? Why not get him to sing "Oops! . . . I Did It Again" while having his eyebrows shaved? Surely, in the whole of Iraq, there must be a pink, Saddam-size tutu we could have utilized. Are we really that lacking in imagination?

Actually, the most degrading moments of Saddam's incarceration are said to have taken place off-screen. He was subjected, we are told, to an "invasive" body search — and we all know what that means. Somebody wielded the lubricated finger. (Now, *there's* one for the grandkids.) But you have to ask yourself what they were looking for up there. Weapons of mass destruction? Osama? And if the person doing the searching had found an enlarged prostate, would he have given Saddam a heads up?

There are other important questions raised by Saddam's capture. If he had indeed been hiding in a hole in the ground, where did he get the hair texturizer? If he had, as some reports suggest, been living on a diet of candy bars while on the lam, why were his teeth in such excellent condition? If he really did have $750,000 cash on him, couldn't he have afforded a nicer hole? Finally, what's with this taxi US troops reportedly found nearby? Saddam may be a vicious killer, a paranoid sociopath, a diabolic, pitiless asshole, but give credit where credit's due — he is no cab driver.

Many of these questions, thanks to the grinding meticulousness of our television newscasters, have already been answered. Over the course of the day on Sunday, I must have watched that video footage of Saddam a hundred times. I now know the inside of that man's nostrils better than I know my own. And yet the drama of the occasion began to wane as the news shows trotted out ever more extraneous experts to comment on the capture ("Coming up after the break, renowned hole expert Terrence Clegg . . ."). By nightfall, even the footage of Saddam's head being checked for lice began to lose its sheen.

But we can learn from this. Should Osama bin Laden ever fall into US hands, the American public will demand far more elaborate and demeaning insults than a quick trip to the dentist. I, for one, would like to see authorities set up a secure television studio somewhere in Afghanistan, where the Al Qaeda leader can have his nose nibbled on by Triumph the Insult Comic Dog, his beard crimped in the style of Christina Aguilera's hair. We should put Liza Minnelli on a retainer, forcing bin Laden to do a song-and-dance number with her in the minutes after his capture. Maybe Ashton Kutcher could get involved — "Osama, dude, you've been *punk'd*!"

— Chris Wright

IN MEMORIAM

Rubén González, 1919-2003

Rubén González was part of one of the most unusual and touching comeback stories in contemporary music. Forced out of favor in his native Cuba in the wake of cultural changes wrought by Fidel Castro's regime, González and a clutch of his peers who had pioneered a style that blended jazz, Latin rhythms, and traditional folk music returned from retirement and obscurity to achieve international acclaim as the Buena Vista Social Club in 1996. He died on Monday, December 8, at age 84, from lung and kidney ailments.

González had quit performing in 1987, a victim of arthritis and the extinction of the lavish ballrooms and clubs where he and fellow Buena Vista musicians like the singer Ibrahim Ferrer and guitarist Compay Segundo had perfected their art. In 1996, when the American guitarist and world-music explorer Ry Cooder arrived in Havana to locate the city's musical legends for a series of recordings that included the Grammy-winning *Buena Vista Social Club* (World Circuit/Nonesuch) and the Wim Wenders–directed documentary of the same name, González had not played a piano in nearly a decade. Nonetheless, his sparkling invention remained intact. Cooder compared the pianist's distinctive and fiery melodic approach to that of jazz genius Thelonious Monk, and González's skill, wit, and sartorial flair made him a star in his own right. He toured extensively and released seven solo albums between 1997 and 2000.

During the first phase of his career, González had been a pioneer in Afro-Cuban music. Shortly after moving to Havana in 1941, he began working in elegant venues like the Tropicana Cabaret with bandleader Arsenio Rodríguez. He went on to perform with violinist Enrique Jorrín's band, where he played a role in the invention of the cha-cha.

González is the second Buena Vista Social Club member to die this year. Compay Segundo died in July, at age 95, following kidney problems.

— Ted Drozdowski

UNCIVIL LIBERTIES

RNC2K figure faces new complaint on police tactics

John Timoney, the police official who claims that housing activist Camilo Viveiros assaulted him with a bicycle during the 2000 Republican National Convention in Philadelphia, is facing new accusations of violating protesters' civil rights.

Amnesty International (AI) has called for an investigation of police tactics used against demonstrators in November during Free Trade Area of the Americas meetings in Miami, Florida. Timoney, who is now chief of the Miami Police Department and who orchestrated the police response to the November protests, was criticized in August 2000 when, as Philadelphia's police chief, he oversaw the arrest of hundreds of demonstrators, including Viveiros, at the Republican Convention. After repeated delays, Viveiros, a Providence, Rhode Island, resident who works as an organizer for the Massachusetts Alliance of HUD Tenants, is scheduled to go on trial in April 2004.

In Miami, police fired rubber bullets and used batons, pepper spray, tear gas, and concussion grenades against largely peaceful anti-globalization demonstrators, AI charges. They also detained 250 demonstrators and disrupted an AI event by surrounding the area and denying people access to it. Among those arrested was a *Miami New Times* reporter who says she was falsely accused of throwing rocks at police. "The level of force used by police does not appear to have been at all justified," AI declares in a statement.

Leaders of the United Steelworkers of America, whose members will soon face the fallout from President George W. Bush's repeal of steel tariffs, also criticized the police tactics. And the AFL-CIO, according to the *New York Times*, is threatening to sue because police violated "virtually every agreement" made with the labor organizations before the protests. (In a letter to the AFL-CIO, Timoney said he would review the police's actions, adding that his department reneged on agreements because the federation allowed nonunion, potentially dangerous protesters into its events.)

The police tactics in Miami resemble those used in Philadelphia three years ago, when 423 demonstrators were arrested, mostly during the Republican National Convention's first days, and held on bail of up to $1 million. The tactics disrupted planned demonstrations by keeping key leaders in jail, and police confiscated puppets and other items designed to dramatize activists' political beliefs. Of those arrested, 77 were never charged, according to the R2K Legal Collective, the group coordinating protesters' legal defense. Forty-three were charged with felonies, but 37 of these cases were thrown out or reduced to misdemeanors, according to an R2K report. Most of those misdemeanor charges were thrown out, or the defendants accepted plea bargains involving no jail time.

Viveiros and co-defendants Eric Steinberg of Memphis, Tennessee, and Darby Landy of Raleigh, North Carolina, are the last RNC2K protesters to face trial. Known as the Timoney Three, they are charged with assaulting Timoney and two other police officers while the officers were arresting demonstrators at a downtown street corner following an anti-death-penalty march. Viveiros denies the assault. However, in a previous interview with the *Phoenix* (see "Rough Justice," News and Features, January 19, 2001), Timoney said he was sure that the Fall River native attacked him with a police bicycle.

Since Viveiros's arrest, supporters in New England, San Francisco, and Philadelphia have raised money for his legal defense and written letters to judges attesting to his fine character.

— Steven Stycos

FOLLOW-UP

Charges dropped against UMass professor

Chalk one up for free speech in the pro-war, pro-USA era. Earlier this week, prosecutors at the Suffolk County District Attorney's Office essentially dropped the criminal charges in the high-profile case against UMass Boston professor Tony Van Der Meer (see "Climate of Fear," News and Features, July 25). On December 15, at a hearing at the Dorchester Municipal Court, prosecutors filed a motion for a "pretrial probation agreement" that would effectively end the case. According to the agreement, "the Commonwealth . . . moves to place the defendant on a pretrial probation period for two months." If Van Der Meer does nothing to occasion his arrest in the next 60 days, the two charges currently pending against him — assault and battery against a police officer, and resisting arrest — will be dismissed.

In short, in the words of the Africana-studies professor, "Everything is over."

Last April — at the height of the US invasion of Iraq — Van Der Meer was arrested for allegedly assaulting a UMass Boston police officer after engaging in a heated argument with an Army National Guard recruiter who had come to the campus that day. Van Der Meer took issue with the guardsman after hearing the man threaten one of his students for passing out pamphlets with an anti-war message. Within minutes, Van Der Meer found himself on the ground, under arrest, and facing allegations that he had "shoved" a campus cop in the chest.

When Van Der Meer found out about the agreement this week, he didn't necessarily breathe a sigh of relief. The word "probation," he says, "alarmed me," especially since he and a dozen or so eyewitnesses to the April 3 incident have long disputed the campus police's version of events and insisted that Van Der Meer was innocent. Standing before a Dorchester Court judge last Monday, Van Der Meer felt "cautious" about the sudden turn of events in his case. "I'm not a lawyer," he says, "and when you're black in America, you tend to be suspicious about the law." Still, in his rational moments, he sees the prosecutors' offer to make a deal as vindication. "Without a doubt," he says.

David Procopio, the spokesperson for Suffolk County DA Dan Conley, confirmed the details of the agreement for the *Phoenix*. On Wednesday morning, according to Procopio, the Dorchester Court judge formally accepted the two-month probationary period. Barring any new arrests of Van Der Meer, the charges against him will be officially dismissed in February. On the flip side, of course, is the fact that if the professor is arrested for any reason during this two-month probation, Procopio says, "the charges remain intact and the case gets put back on track for trial."

When asked why the DA Office's made the agreement, Procopio replies, "We believe the allegations in this case, supported by evidence, were serious enough to warrant some sort of formal disposition before the court. When we reviewed the facts in their totality, including the circumstances surrounding the assault and the defendant's lack of any prior convictions, we determined that the resolution through pretrial probation was in the interest of justice."

Now that the criminal case is one step short of closure, Van Der Meer will try to address the unresolved issues surrounding his arrest. That the guardsman who threatened Naro and who initiated the incident has never faced any disciplinary action strikes the professor as "outrageous." He's considering a possible lawsuit against the National Guard. "It's absurd for the National Guard to have made me out to be a terrorist threat, and then nothing happens."

In the meantime, Van Der Meer sees his experience as fodder for a book on free-speech issues in wartime. His ordeal, after all, is just one example of the kind of repression that those who voice dissent now face. As he puts it, "As long as Bush is in power, as [long as] the Patriot Act exists, free speech is still very much in jeopardy."

— Kristen Lombardi

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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Amelia Lennon.*

Boston public

5 *years ago:*
December 18, 1998

Alicia Potter investigated the newly opened Boston Arts Academy.

"[T]he three-month-old Boston Arts Academy is an experiment: an arts-oriented public high school that isn't just a staging ground for performers and artists, but rather a college-prep school that uses arts as the basis of its curriculum. As a result, the academy does not, like New York's La Guardia High School of the Performing Arts (the inspiration for *Fame*), cull just the cream of the crop. Rather, it mixes experienced young artists with kids ... who exhibit raw, untapped ability. Still others are accepted not so much for their potential as for their passion. ...

"So if the Boston Arts Academy isn't grooming a school full of Mariah Careys and Yo-Yo Mas, then what is it doing? Proponents say it's getting kids interested in learning in a way they've never experienced before. They also say it's producing well-rounded students with a love of the arts — one that administrators hope kids will nurture long after graduation, no matter what careers they pursue."

Losing faith

10 *years ago:*
December 17, 1993

Richard B. Eckhaus (incorrectly) predicted the end of *Seinfeld*.

"I know I'd get less hate mail for saying that Elvis in a jumpsuit looked like an unmade waterbed or that Deadheads really need to let go, but I'm sticking to my guns. I'm afraid that, as we say in the Business, *Seinfeld* hasn't got legs. ...,

"Every episode asks us to watch a small group of friends get together to share their neuroses. ... Yes, the stuff is often very funny, but it's just shtick, sketch comedy that has little relation to reality. Think about this year's leadoff episode about women 'faking it.' How many friends do you know who talk about sex and orgasm without talking about it ... you know, people who refer to it as 'it' and 'you-know'? And just in case we didn't realize how funny these bits are, they've now so sweetened the studio audience with a laugh track that diabetics should be forewarned. ...

"Can *Seinfeld* be saved from itself? I don't think so. After all, it isn't really about anything, is it?"

Don't give up the fight

15 *years ago:*
December 16, 1988

Sean Flynn discussed the plight of Jon Parker, founder of the National AIDS Brigade and the Boston AIDS Brigade.

"Working by the rules of the street, he always said educating addicts about AIDS and steering them toward treatment were his first mission; giving out needles was just a way to keep addicts alive.

"Sometime in the future, he'll get to explain that again — to a judge and jury. On August 17 Parker was arrested near Mission Hill for distributing hypodermic needles and syringes. He's pleading not guilty.

"'If I could be found not guilty,' he said in a press release, 'that would be a green light for others to do the same thing I'm doing. There's still time to save countless lives.'"

Nix the nog

20 *years ago:*
December 20, 1983

Michael Gee urged readers to vary the alcoholic drinks served at Christmastime.

"Then there's the bane of Christmas — eggnog. Gang, I just can't hack eggnog, either alcoholic or straight. It's a texture problem. But still, after we polished off the hash and eggs, my host would expect me to spend the afternoon sipping that awful hybrid of bourbon and the dairy industry. Friends, I appeal to you. If you're planning on having folks over for a glass of Christmas cheer, please make sure you have something to drink besides eggnog, for the sake of nogophobes like me. A Bloody Mary, a bourbon and ginger, or even a good old-fashioned Budweiser will do just fine."

With a name like that ...

25 *years ago:*
December 19, 1978

Kit Rachlis sang the praises of the Clash.

"The Clash — it's a great name for a rock-and-roll band. Short, declarative, it's a word more at home in a headline than in conversation. ... Then, of course, there's the meaning: confrontation; combativeness; according to the *American Heritage Dictionary*, 'a loud, resounding metallic noise.' But what makes it a great rock-and-roll name — what makes this paragraph possible — is that the band lives up to it. The Clash have been the cutting edge of British punk — and, thereby, of all rock and roll — since the release of their first album, *The Clash*, ... in mid 1977. Because that album was never released in this country, the Clash remain the least-known important band in rock and roll. I'll take that statement one step further: the Clash are quite possibly the most important rock-and-roll band we have at the moment. ... They are as political as rockers ever get without becoming pedantic; their music is as visceral as rock ever gets without becoming mindless."

Mr. Clean

30 *years ago:*
December 18, 1973

Janet Maslin interviewed Woody Allen.

"'Serious film interview?' he asked, as I began to explain my little miscalculation (He's-always-so-funny-Why-don't-I-try-something-different?). 'All the *time*, I *only* do serious film interviews. If you saw the others you probably saw the exceptions, because I'm really Mr. Serious. I'm serious all the time. It's only once in a great while that you get some silly publication like *Playboy*, where they really want you to be funny. I'm practically never amusing.'

"*Playboy*? 'I like the naked girls and that's it. I love the pictures, I think they're so pretty, some of them are so pretty and sexy. ...'

"I tried asking whether or not he has an instinct to make far dirtier pictures than [*Everything You Always Wanted To Know About Sex*]. ...

"'I have an instinct to make *clean* pictures. I mean, my tendency, if left alone and not consciously thinking about clean or dirty, would be to make clean pictures.'"

THE CLASH *fight the good fight.*

Long strange trip

35 *years ago:*
December 18, 1968

Ben Blumenberg got on the bus with the Beatles.

"The *Magical Mystery Tour* has arrived! Originally produced for British television, it was subsequently banned in England. ...

"The great success of the film is the great success of the Beatles as human beings. Consider their immense personal charm and projection, and the universal adulation they have received. This certainly creates the danger that, turned loose on their own on any artistic venture, they could degenerate into self-indulgent narcissism. Happily, there is not the slightest trace of such problems in *Magical Mystery Tour*."

Where are they now?

Alicia Potter is a contributing writer to the *Boston Phoenix*. Sean Flynn is the author of *Boston D.A.: The Battle To Transform the American Justice System*. Michael Gee is a sports columnist for the *Boston Herald*. Kit Rachlis is editor of *Los Angeles* magazine. Janet Maslin is critic-at-large for the *New York Times*.

reality check by David Sipress

"It's 'Mister Jiggles'—he's out of dry food."

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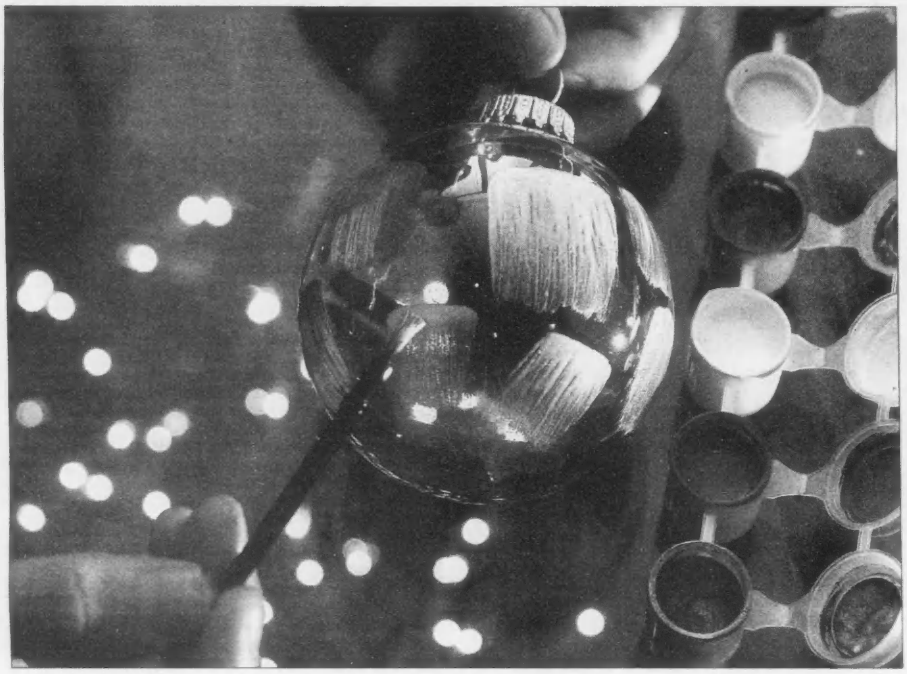
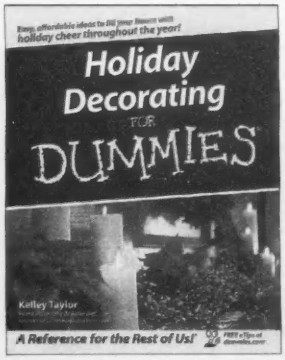


Do-it-yourself orna-mentality

Forget packaged tinsel and pre-made angels. This year, why not make your own holiday decorations?

GROWING UP IN my family, trimming the Christmas tree with decorations was only half the fun; making said decorations was the other half. Some of my fondest holiday memories have little to do with opening gifts, and much to do with handcrafting the things with which we decked the halls (and the rest of the house, too). And while I look back and cringe at the pipe-cleaner Santas and pom-pom Frostys of my youth, that won't hamper my do-it-yourself mentality come holiday season. Fortunately — for me and anyone who comes to visit — aids to the creative spirit can be found all around town nowadays.

The **Art Store**, for example, offers a **Paint Your Own Ornament Kit** ($9.98), which includes a glass ball, gold tree hanger, paint, and paintbrush. If you're looking to dress up the windows a bit, check out the excellent **Boing!** toy store, where you'll find ***Christmas Window Art*** (Klutz, 2002; $19.99), by Barbara Kane. This kit contains special paint that dries to become rubbery and semi-sticky, and a book of design patterns. The painted projects are easily removed from windows and can be reused for years to come.



For those who like to start from scratch, there's **Barnes & Noble**, which sells several books on do-it-yourself holiday decorating. For example, there's ***Holiday Decorating for Dummies*** (Wiley, John & Sons, 2003; $19.99), by Kelley Taylor, which — in a triumph of political correctness — contains decorating ideas not only for Christmas, but also for winter celebrations among several faiths. ***Christmas Origami*** (Barnes & Noble Books, 2003; $9.95), by Katherine Gleason, features the Japanese art of "kusudama" (ball-shaped origami ornaments) along with stars, trees, and even reindeer. The book comes complete with 100 sheets of origami paper.

Where to find it:

- Art Store, Landmark Center, 401 Park Drive, Boston, (617) 247-3322.
- Barnes & Noble, various locations; www.bn.com.
- Boing!, 729 Centre Street, Jamaica Plain, (617) 522-7800.
- Shaw's Supermarkets, various locations;www.shaws.com.
- Trader Joe's, various locations; www.traderjoes.com.

Of course, nothing says "holidays" like caloric overindulgence, so why not at least be creative and decorative about it? **Trader Joe's** offers the **Gingerbread Train** ($6.99), a variation on the make-your-own gingerbread-house kits. It contains all the essential ingredients, including pre-cut gingerbread, icing, and candy for decorating.

Trader Joe's also has **holiday cookies** ($1.99) available in ginger and chocolate flavors, and in angel, star, and tree shapes. Each has a small hole in the top for tree hanging. Head to **Shaw's Supermarkets** for some **Betty Crocker Decorating Icing** ($2.59), which comes in several flavors, and get creative.

— Brian E. O'Neill

MAIN PHOTO BY KELLY DAVIDSON

moon signs

BY SYMBOLINE DAI

THIS WEEK, the moon is waning and waxing, so exhaustion could set in easily if you're contributing to that economic rebound. Fancy coffee drinks won't help as much as sensible shoes and sufficient rest. Don't forget, Mercury continues retrograding (as it will until January 6), so save those receipts or — better still — avoid purchasing electronic equipment, unless it's super-cheap, easily returned, or something you ordered a while ago.

Thursday, December 18
Waning moon in Libra. Good gifts are anything that comes in pairs. Shoes? Salt and pepper shakers? Kittens? It's also a likely time to hear a *fanciful* version of the truth, even though Mercury only started retrograding yesterday. Libra, demand time for yourself, in your charming, passive-aggressive way. Gemini, are you being catty about someone less talented than thou? Don't go for the easy laugh. Aries (especially March Rams), you have a lot of energy. But is focus a problem?

Friday, December 19
Waning moon in Scorpio. Shop for naughty items (silky drawers, marital aids) or gifts for serious gardeners (pruning shears, worm bin). Earth signs should focus on romance, no matter how silly it makes you feel. You too, Scorpionic ones, though a slow slide into indolence is likely. Please enjoy this. Leo, you're feeling like you want to say something, but should you? Nah. VOC 1:39 to 2:20 a.m.

Saturday, December 20
Waning moon in Scorpio; first day of Hanukkah. Good day for purchasing presents of an intimate or personal nature, or that presume a certain darkness on the part of the recipient. Pisces (especially March 8 and 9 fish) may overspend, but they'll enjoy a good fritter. Taurus, is your voice changing when you're talking to folks who thrill (intimidate) you? Just be aware of this.

Sunday, December 21
Waning moon in Sagittarius. An excellent day for spending time outdoors. (Skiing! Shopping at push-carts instead of the mall!) So why not buy gifts relating to travel or sports? Or both? Sagittarius shows class and grace by being selectively deaf, and for gosh sake, Archers, do lead us into temptation. Virgo could fret over a long-lost friend. VOC 2:43 to 3:16 a.m.

Monday, December 22
Dark of the moon in Sagittarius; winter solstice. The shortest day, except for retailers. An excellent day for buying books about arcane philosophical or spiritual beliefs — and then inflicting them on the godless, who deserve to be edjicated, by gum. Sagittarius, I hope you're smiling now. Pisces, relax, but not when you're driving.

Tuesday, December 23
New moon in Capricorn; sun moves into Capricorn. Good day to shop for bulky, indispensable appliances. Or bricks — everyone can use bricks. Last-minute shopping idea: wooden pallets for that friend with a damp basement. (Earth signs would actually appreciate this, and wish they knew someone that thoughtful.) Capricorn, if you're feeling anxious, perhaps it's your subconscious trying to tell you something. You know, that part of your brain that says, "I shouldn't, but I will anyway."

Wednesday, December 24
Waxing moon in Capricorn; Christmas Eve. Nostalgia + easy-to-wrap square objects = photo books. That way, you'll start printing some of those digital images. Capricorn, I bet now you're in the swing of the holiday thing. Cancer, you'll want to do what you did last year, only less of it. An all-day void-of-course says gatherings are unlikely to stay on schedule — if there's a Virgo or Taurus around, they'll help keep everyone's act together. VOC 8:52 a.m. to 3:13 a.m. Christmas Day. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

Symboline Dai can be reached at sally@moonsigns.net.

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OUT THERE

Little did I know what my nephew's *bris*-day honor would entail

Making the cut

BY ALAN OLIFSON

I DECIDED TO bury it by a tree. Figured I should use a landmark so I could show the kid later — kind of an uncle/nephew bonding experience. As I crouched down by the sapling, digging up handfuls of fresh soil, I could clearly see the future Kodak moment in my mind's eye.

It would be his high-school-graduation party. I'd walk him out back, leading him away from the doting relatives and friends he always eschewed for some quality time with his favorite uncle. My hand resting comfortably on his slouching shoulder, we'd pass our normal mano a mano spot on my sister's patio and walk around the corner, to the now hulking maple. "Adam," I'd say, gazing up at the tree as he looked on expectantly, "here is where I buried your foreskin."

It would be a horribly awkward moment from which our relationship would never recover.

What the hell is wrong with me? Why would I show the poor kid where I buried his foreskin? I dusted off my hands, walked back into my sister's living room, and swore that, however close my nephew and I become, I will never, ever bring up the subject of his foreskin.

I had been to only one *bris* before my nephew's. It was for a friend's son (not counting the one at which I was guest of honor, which I mercifully do not remember). I got there a bit late, stood in the back, noshed a little, had some wine, and went to work. All in all, not a bad way to start the day. If a baby I don't know has to lose a little off the top so I can show up to work late with a nice buzz, I say, why don't we all become Jews? Who's with me?

But if you're the one holding the baby when the blade comes out, it's a whole different, er, ballgame.

For the uninitiated, I suppose I should back up a few thousand years. In Jewish tradition, the *bris* — or *brit milah*, if you want to get really snotty about it — is the ritual circumcision representing the covenant between God and the Jewish people. It is also a great example of why Jews in America still use Yiddish or Hebrew to describe our traditions. "I already ate at my nephew's ritual circumcision" sounds a bit callous, at best. But going to a "*bris*"? Hey, eat up, it's a party.

The ceremony, which takes place on the eighth day after a male's birth, is performed by someone in what has got to be the world's most dubious profession: the *mohel*. A *mohel* is a man who circumcises babies. All the time. Not, like, as a side thing, on weekends. No. This is a full-time gig. The *mohel* at my nephew's *bris* has done over 10,000 circumcisions. I know this because he had a brochure. One of those full-color, tri-folded kinds, with a photo on the front surrounded by clip art. He left them scattered all over my sister's house, as if a *mohel* gets a lot of impulse business. "Ooh, look at this. Gosh, I haven't been so happy with my circumcision; maybe I'll get a little touch-up work done." "Hey, take this for Peter — didn't he just convert?"

His questionable marketing strategy aside, this man was clearly in charge of the circumcision. I've never seen my brother-in-law so readily heed the instructions of another human being: "I need some more light over here." "Clear this table." "Move these chairs." "Bring me the boy."

Which is good. You want a take-charge type in a *bris* situation. I think the last thing you want to see your *mohel* do is shrug: "Eh, put 'em wherever." I don't care how good a parent you are, no one is equipped to make decisions during one's own child's circumcision. Really, I think you're just focused on not fainting, or resisting the urge to grab your son and run. So, a decision-making *mohel* is a good thing.

I sure as hell wasn't any help. My job was to hold Adam during the circumcision. It's a position of honor, called the *sandak*. To be honest, I hadn't really given the task much thought. Of course, I was honored to have been chosen. But it wasn't until the little guy was in my arms that the physical gravity of the situation became clear.

I was holding my nephew so a stranger could cut his penis.

You can sugarcoat the event with all the Hebrew words, ritual, and good deli platters you want, but when you get right down to it, the *bris* is brutal business. Ours is a fierce and jealous God. He's not a spit-and-handshake kind of guy. A covenant with him is going to leave a mark.

The *mohel* placed what I can only describe as a circumcision board in my lap. At least, I hope that's all it's used for: a tiny plank with tiny straps to hold tiny legs and arms in place. He secured Adam onto the board. All I had to do was keep the plank steady and hold down his little bound feet. My dad and brother-in-law looked on helplessly behind me. At most family events, I'm usually the one given the least amount of responsibility, so this was a tremendous leap of faith for everyone involved. A crowd of family and friends hovered, their faces covered with a mixture of joy, anticipation, and cream cheese.

No anesthesia is used for a *bris*. Just a wine-soaked towel. My dad's job was to administer the towel at key moments. As you might well imagine, wine is no match for the pain of having part of your penis cut off.

The initial scream was soul-crushing.

My advice to any future *sandak*: stay focused on the eyes. You do not need to see what's going on down there. But I have to admit, the guy was good. One fluid motion and it was all over. I guess when you've done something 10,000 times, you become efficient.

As is often the case in Judaism, severe pain gave way to clapping, joy, and out-of-tune singing. Adam was whisked off into the jubilant crowd, contentedly suckling his wine towel. Before I could process the whole ordeal, the *mohel* slipped me a Ziploc bag holding unspeakable contents, and whispered, "Bury it out back." Then he added — probably in reaction to my expression — "Seriously."

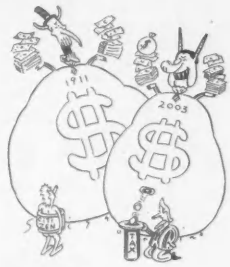
Walking outside, removed from the melee in the living room, the honor of being *sandak* finally sank in. Adam had just given a piece of himself — a piece I'm sure he would have grown quite attached to. And it was my honor to return that piece to the earth, allowing him to become part of a greater whole, passing on to one more generation the traditions of Judaism, traditions like this one, great in part because they are open to a little creative interpretation.

Still, I think all Jewish sages would agree on one thing: there is never, ever a reason to show a kid where you buried his foreskin. ■

Sandak-for-hire Alan Olifson can be reached at alan@olifson.com.

DAVID SIPRESS

STRAIGHT DOPE



BY CECIL ADAMS

Lately I've been hearing that unequal distribution of incomes has been approaching that of the Gilded Age. While I understand that corporate CEOs are taking home some serious cash, are we really seeing a return to the era of the robber baron?
Betsy Schorsch
Chicago

Questions like this always irritate the person of science because the answer depends on how the issue is framed. Is the degree of inequality in the distribution of income "approaching" that of the Gilded Age? Sure. If I take one step south I'm approaching Patagonia, too. So let's tighten things up a bit. On November 20, 2003, the *New York Review of Books* contained the following statement by Paul Krugman: "Recent statistics confirm that income inequality in the United States has returned to Gilded Age levels." Krugman, a *New York Times* columnist and Princeton economics professor, has been a leading publicist of the idea that we're not merely returning to the Gilded Age, we're already there. But are we?

Right off the bat we run into more ambiguity: what do we mean by "Gilded Age"? According to the *Britannica*, the phrase refers to the 1870s, a "period of gross materialism and blatant political corruption in US history." Mark Twain and Charles Dudley Warner christened the era in a book of that name published in 1873.

Setting aside the question of what period in US history has *not* been characterized by gross materialism and blatant political corruption, we note that a lot of people construe the term to cover a much longer period than the 1870s. Krugman is one of them. If we judge from his writings on the Web, he thinks the Gilded Age properly ended with the stock-market crash of 1929. Understood in this way, Krugman's thesis is … well, a bit of a reach, but not flat wrong. He cites a 2001 study by economists Thomas Piketty and Emmanuel Saez, "Income Inequality in the United States, 1913-1998." Using federal-income-tax data, Piketty and Saez have compiled a tall stack of charts, one of which tracks the share of national income earned by the top 0.1 percent of the population. It shows that the superrich went home with almost 10 percent of the national take (less capital gains) in 1916, the modern peak. Having dropped a bit after World War I, the Fortunate One-Thousandth's share spiked up to more than eight percent in 1928, then declined to less than three percent in 1953 and less than two percent in 1973. Thereafter it rose again, most sharply in the latter Reagan years, reaching six percent by 1998.

Well, six percent is a lot more than two percent. In France and the UK, which had concentrations of wealth similar to ours in the early-20th century, the superrich have done nowhere near as well — they take home a steady two percent of the national income in France, three percent (and climbing) in the UK. On the other hand, six percent is still well shy of 10 percent.

You may say I'm quibbling. Look, I said if you defined the Gilded Age broadly enough, Krugman wasn't flat wrong. Ignoring the peak years, today we're roughly where we were in the interval between the First and Second World Wars, when plenty of Americans were dirt poor. Is that the Gilded Age, though? I don't think so. One big difference is that Bill Gates and company have to contend with federal income tax, whereas 19th-century robber barons didn't. (It was instituted in 1913.)

Other differences include 20th-century antitrust policies and the vastly increased scale and complexity of modern American business. The robber barons weren't just rich, they controlled the US economy. Today Microsoft may dominate the operating-system market with Windows, but in the context of the total US economy, the company's a drop in the bucket. In contrast, when Standard Oil had a 64 percent market share in 1911, John D. Rockefeller's net worth amounted to more than two percent of annual US output and in inflation-corrected dollars was more than twice that of Bill Gates. That's not to sugarcoat the present situation. As Krugman points out, since 1979, while executive compensation has soared, the income of the bottom fifth of Americans has fallen slightly in constant dollars, which hardly contributes to the stability of the republic. ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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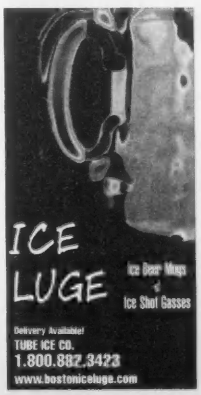

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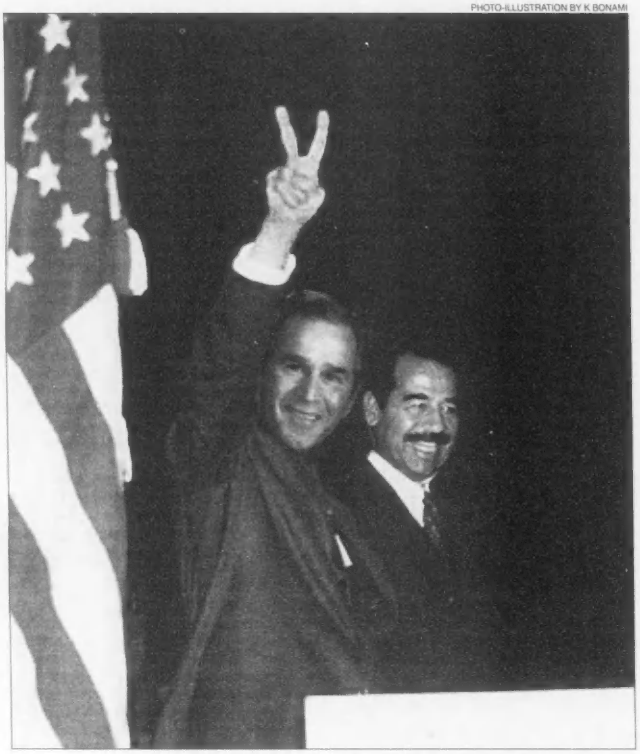
DON'T QUOTE ME

The capture of Saddam puts Democrats in an ugly and awkward dilemma

Bush's new running mate

BY DAN KENNEDY

PHOTO-ILLUSTRATION BY K BONAMI



THEY ARE THE polar opposites of the Democratic presidential campaign: Howard Dean, the fiery Bush-basher whose staunch anti-war stand has taken him to the top of the polls, and Joe Lieberman, the mild-mannered hawk now claiming a measure of vindication.

But with the press and the public enthralled with the image of Saddam Hussein's Charles Manson–like visage being prodded and poked by a rubber-gloved medic, does anyone really care what either of them — or any of the other Democratic candidates — has to say?

Monday, the day after Saddam's media-genic capture, was supposed to be a big day for Dean and Lieberman. Dean, the former Vermont governor with the paper-thin international résumé, was scheduled to deliver a major address on foreign policy. As for Lieberman, it was his turn to sit down with Chris Matthews on MSNBC's *Hardball*, which, despite microscopic ratings, remains appointment viewing for the political cognoscenti.

But if either candidate expected to get any sort of bump, he soon learned otherwise.

Dean's speech, in Los Angeles, was originally going to be carried live that afternoon by the cable news stations. But as *Washington Post* media reporter Howard Kurtz noted on his paper's Web site, "Fox News just shrunk the ex-governor to a small box and put that picture of Saddam opening wide for the tongue depressor in a big box." And, within a few minutes, Fox, CNN, and MSNBC all dumped the speech. That's certainly not the treatment that President Bush received: his triumphal news conference, held just a few hours earlier, was carried live by all the networks, broadcast and cable alike.

Dean fans didn't miss much. I caught the replay on C-SPAN that evening. He delivered his speech in a deadly dull drone, looking down at his text, rocking back and forth on his feet slightly as if to calm his nerves. The content was perfectly respectable, if predictable: he hailed the US capture of Saddam but stuck by his anti-war position, saying, "The capture of Saddam is a good thing, which I hope very much will help keep our soldiers safer. But the capture of Saddam has not made America safer." And he outlined a multilateral alternative to George W. Bush's aggressive, go-it-alone approach to foreign affairs.

Not that Dean's speech wasn't important. Perhaps at some point people will go back and analyze what he defined as the "Dean doctrine." But not this week, thank you very much. Ditto for John Edwards and 2008 front-runner Hillary Clinton, both of whom delivered foreign-policy addresses Monday. At least Wesley Clark got to appear statesmanlike: he traveled to The Hague to testify in the war-crimes trial of Slobodan Milosevic, the former Serbian dictator whom Clark helped bring to justice. "Yesterday's capture of Saddam Hussein makes the work done here in The Hague that much more significant," Clark said. "Important precedents and lessons are being learned every day here about what happens when a former dictator faces the bar of justice."

As for Lieberman, well, what can you say? He's wanted to go after Saddam for 12 years, so let him enjoy his moment. But with Matthews prodding him, he said he would support letting the Iraqis put Saddam on trial only if they promised to consider the death penalty. So much for Iraqi autonomy. He also couldn't articulate why the US needed to overthrow Saddam if, as now seems clear, he did not have weapons of mass destruction. "He was a ticking time bomb," Lieberman kept saying, and by the end of the hour it sounded more like a plea than an explanation.

With the closing credits about to roll, Lieberman got whacked by a question from a Kennedy School student asking why he served with Lynne Cheney in an organization that questioned the patriotism of anti-Bush academics in the aftermath of 9/11. Lieberman started trying to explain that he actually quit the group over that very issue — but hey, we're out of time!

As for Massachusetts's own John Kerry — remember him? — Monday was a bad day in what must feel like a lifetime of bad days. Last week, Kerry was trying to tell everyone that Dean's stance on the Iraq-war resolution in the fall of 2002 was not much different from his own (true enough), and that the war would never have taken place under a Kerry presidency. After Saddam was captured, though, Kerry swung the other way, pointing to his vote in favor of the war resolution and blasting Dean for being soft. "Governor Dean and some other people ... didn't even know that it was good to get rid of Saddam Hussein," Kerry said on *Fox News Sunday*.

The result of all this was that a couple of pundits who are not particularly hostile to Kerry unleashed their weapons of mass destruction on him. In *Slate*, William Saletan ran pre- and post-capture quotes from Kerry under the McCarthy-era headline SENATOR, HAVE YOU NO SHAME? On the *New Republic*'s Web site, Ryan Lizza lampooned Kerry as a "fair-weather hawk." Noting Kerry's 180-degree turnaround following the capture of Saddam, Lizza sneered: "How in the world did anyone ever get the idea that John Kerry has been ambivalent about the war?"

It's possible that things are starting to look up for Kerry. On Tuesday, the *New York Times* reported that a newly energized Kerry is on the move in Iowa. He also got an unlikely boost on Monday from Bill O'Reilly, who clearly prefers the senator to Dean. "This is a defining moment for Howard Dean," O'Reilly said on his Fox News show, adding that if Saddam were to admit that Iraq had weapons of mass destruction or had ties to Al Qaeda, "Dean's through."

O'Reilly also told Kerry it was virtually certain he would finish second to Dean in the New Hampshire primary. "Thank you, Bill," Kerry replied, smiling gamely. "I appreciate you making that decision today."

LET'S ACKNOWLEDGE the obvious: this is not a week for politics-as-usual. It's not the fault of the nine Democrats running for president that they're forced to play politics-as-usual at a time when no one is paying attention. It is utterly unsurprising that they look irrelevant — and, at times, foolish — during this particular week.

For the candidates, and for Democrats, the principal effect of Saddam's arrest is that the holiday freeze has hit the presidential campaign a week early. Dean's still got a big lead in New Hampshire, and he's moving ahead in the most recent national polls, too. That's all you need to know until after New Year's Day.

The more crucial question is what effect will this have on the race in the months ahead. The correct answer, of course, is: who knows? As *Newsweek*'s Jonathan Alter writes, "The biggest fallacy in forecasting of any kind is to take current conditions and extrapolate forward as if those conditions won't change. President Bush could still be vulnerable politically. Same for Howard Dean in the primaries, regardless of how positive the news climate may be for both of them right now. Even with good odds, the shoo-in doesn't fit."

For the Democrats — and especially for Dean, who is so closely associated with the anti-war movement — the dilemma can be defined pretty clearly: when bad policy produces good news, how can you praise the news and criticize the policy without looking inconsistent, grudging, or weaselly? Under the circumstances, Dean probably did as well as he could, offering generous praise to the White House for Saddam's capture — and thus avoiding his faux pas of last spring, when he was dismissive of Saddam's fall from power.

During the Reagan years, conservative columnist George Will liked to observe that the Democrats' biggest problem was they began every campaign hoping for a recession. What's going on right now is an update of that old dictum.

First, Saddam Hussein — one of the most cruel, homicidal, and sadistic rulers on the face of the earth — has been captured, an emblematic moment in the liberation of the long-suffering Iraqi people. This is a real, concrete accomplishment that promises a better life for millions of people. The Democratic challenge is to remind voters of the context: that there is zero evidence Saddam was involved in 9/11; that the Bush administration exaggerated and in some cases fabricated evidence that Iraq had weapons of mass destruction; and that the White House ran roughshod over the international community, going it almost alone when it could have built a genuine coalition if only it had shown more patience and less arrogance.

Second, the economy appears to be moving into recovery, and could be roaring along by Election Day. Certainly Bush has done everything he can to ensure such a result. His grotesque tax cuts for the rich, which have driven the budget deficit to a record level, appear to be having the intended short-term Keynesian effect. Here, too, then, the Democrats have been put in the impossible position of arguing that prosperity is the result of irresponsible Republican policies.

Former congresswoman Geraldine Ferraro, the Democrats' 1984 vice-presidential candidate, put it bluntly on Fox News's *Hannity & Colmes* Monday night, saying that "if we were going to win based upon things going miserably in Iraq, I don't think that that's a criterion for any election."

Ferraro is absolutely right, of course. And, as if on cue, Bush's poll numbers are moving back up. On Tuesday, a *Wall Street Journal*/NBC News poll showed that Bush's job-approval rating jumped from 52 percent to 58 percent in the immediate aftermath of Saddam's capture. And poll respondents clearly disagreed with Dean over whether the war in Iraq has made us more secure: 62 percent say it has and only 32 percent say it hasn't, up from a margin of 52 percent to 43 percent in September.

Perhaps the most effective critique offered by Dean and the other Democrats is that we got the wrong guy. Osama bin Laden, after all, remains at large. Bush's shifting the war on terrorism from Al

Qaeda to Iraq has arguably made the United States more vulnerable to terrorist attack. It threatens to undermine our genuine accomplishments in Afghanistan and has inflamed world opinion against us.

Bush these days never mentions bin Laden, his former "public enemy number one." But the Democrats are certainly trying.

At his news conference on Monday, Bush said, "This weekend's capture of Saddam Hussein was a great moment for the people of Iraq." He was right, and in more ways than perhaps he intended. Saddam Hussein, an evil man who never represented any direct threat to the United States, is in custody. Osama bin Laden, who seeks to destroy the Western world, remains at large — a beneficiary of Bush's obsession with Iraq.

LOOKING AHEAD, the challenges for the Democrats are only going to grow. On Tuesday, the *Boston Globe*'s Charlie Savage reported on the prospect of Saddam's going on trial for crimes against humanity sometime this spring, with his terrible deeds making headlines day after day.

Savage quotes John Hulsman, an analyst with the conservative Heritage Foundation: "Without ever appearing to be partisan, but merely by cataloging Saddam's numerous heinous crimes ... it will become implicit in a lot of people's minds that this was a terrible person and that toppling and catching him was undoubtedly a moral and practical good. That undermines the moralism at the base of left-wing opposition to the president's Iraq policy. It hits them where they live."

Arguing, as the Democrats will, that Bush never should have gone in — or that he did the right thing but went about it in the wrong way — will be no match for testimony about torture, rape rooms, and mass graves.

So is it hopeless? Is Bush guaranteed election in 2004? The answer: it's not going to be easy for his challengers. Remember George Will's dictum. Bush may not have actually won election in 2000, but he is the incumbent. And incumbents are never beaten unless outside events create the right circumstances for an upset. The economy is always the biggest issue. It's hard to base a campaign on foreign-policy setbacks, because even the worst international blunders tend to be forgiven as long as the president appears to be tough. After all, George McGovern lost 49 states even though Richard Nixon was pursuing the most disastrous foreign policy imaginable.

Yet the United States remains deeply divided, as divided as it was three years ago, when the presidential campaign ended in a virtual tie. No matter how good things look for Bush, the Democrats start with about 45 percent of the vote.

Bush has certainly been tough enough. The challenge for the Democrats is to convince enough undecided voters that Bush has not been wise enough — that his toughness has alienated our friends and made us less secure.

Thus the awful truth is that the Democrats need the Iraq occupation to continue to go badly. They need the capture of Saddam Hussein to stand out as only slightly more important than the deaths of his sons, Uday and Qusay. They need the guerrilla war in Iraq to continue, the quagmire to deepen, the consequences of Bush's recklessness to be exposed on a daily basis.

Saddam Hussein, an evil man who never represented any direct threat to the United States, is in custody. Osama bin Laden, who seeks to destroy the Western world, remains at large — a beneficiary of Bush's obsession with Iraq.

This is ugly stuff, and I don't want to be misunderstood. I'm sure every Democrat running would rather Bush win a second term than see our policy in Iraq — which has been a failure in conception since day one — turn into a failure on the ground as well. That a Democratic victory depends on failure does not mean that Democrats are *hoping* for failure. It's just a simple statement of fact.

It's easy to imagine how this might have been otherwise. If a liberal internationalist such as John Kerry or Wesley Clark had been president, we could have carefully nurtured our alliances and presented a united front. Maybe war with Iraq would have been put off a year, two years. But, in all likelihood, it would have come. And instead of being derided for going it alone, the United States would be hailed as the leader of the new world order — as it was after the first President Bush liberated Kuwait, and as it was in the immediate aftermath of the terrorist attacks.

But it didn't happen. The bitter fact is that, in Iraq, we are pursuing liberal ends through illiberal means. In its bumbling, arrogant way, the Bush administration has created the conditions for a decent, stable, democratic or semi-democratic Iraq — even as our forces continue to kill civilians who find themselves in the wrong place at the wrong time, even as corporations like Halliburton and Bechtel give new meaning to the phrase "ugly American." And even as the lives of American soldiers continue to be lost.

In a speech on Tuesday, it was Kerry, trying to revive his flagging campaign in the final run-up to Iowa and New Hampshire, who struck just the right balance.

"On one side is President Bush, who has taken America off onto the road of unilateralism," Kerry said, according to his prepared remarks. "On the other side are those in my own party who threaten to take us off on the road to retreat and retrenchment — to a kind of new isolationism where the call for a multilateral approach is not a summons to collective security, but an excuse for inaction.

"Instead, we need a president who will not walk away from a dangerous world — and a president who will not walk alone — but a president who will lead a new alliance of free nations to build a new era of security and peace."

Kerry has done plenty of pandering, but this isn't pandering. (It's arguably unfair to Dean, who's anything but an isolationist. But politics is unfair.) Rather, Kerry's is a nuanced, subtle view, offered up for voters who generally show little patience for nuance or subtlety.

During one of Adlai Stevenson's unsuccessful campaigns against Dwight Eisenhower, someone is said to have called out, "Senator, you have the vote of every thinking person!"

Stevenson's memorable response: "That's not enough, madam. We need a majority."

The dilemma in which the Democrats find themselves today is remarkably similar. They may be right. They *are* right. But only time will tell whether being right will lead to victory — or will simply have to suffice as its own reward. ■

Dan Kennedy can be reached at dkennedy@phx.com. Read his daily Media Log at BostonPhoenix.com.

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NOTEBOOK

It's a complex world

Saddam and safety

BY PETER KADZIS

SADDAM HUSSEIN'S capture is having a black-hole-like effect on the news: it sucks up all the energy and releases no light. We've become so conditioned by the cause-and-effect cycle of the news — especially as presented by cable's gabby trinity (Fox, CNN, and MSNBC) — that we're waiting for someone to pull the trigger and tell us what reality has in store for the world. Despite all the CO_2 exhaled on the talk shows, most experts are hedging their bets. Even President Bush, in what surely must be a moment of triumph, has curbed his triumphalist tendencies. Since the cessation of "combat" in Iraq, the six-month-long guerrilla war, which has so far claimed the lives of 319 US military and anywhere from 3000 to more than 8000 Iraqis, seems to have sobered most — with the possible exception of that military genius Donald Rumsfeld, who is incapable of reappraisal, agonizing or otherwise.

■

Certainty has taken it on the chin since 9/11. As someone who grew up in a nation and a world where the only real international threat was nuclear war, that is disturbing. The bomb was something of a comfort blanket. After all, only a "madman" would use it. Sure, nuclear war was a possibility, but it was more unlikely than flying airplanes into skyscrapers. It was — to sane people, at least — "unthinkable." Even during those surreal days in the fourth grade in 1962, as my classmates and I practiced hiding under our desks while Kennedy and Khrushchev figured out what to do with those missiles in Cuba, it seemed remote. My father thought so. A Marine who saw combat during World War II, he was sent off to the hardware store by my mother during the height of the Cuban missile crisis to buy a transistor radio in case the worst happened. When Dad returned home with a plug-in model and Mom expressed her displeasure, he said calmly: "Look, if they drop one on us, we won't be around to hear about it anyway."

SCOTT GETCHELL

■

Back then, only a quartet of nations had nuclear weapons — three good guys (the US, Great Britain, and France, although even then a little suspect) and one bad guy (the Soviet Union). Since that time, things have gotten a little more complicated: China (bad guy) acquired nukes in 1965, Israel (good guy) in 1970, India (wild card) in 1974, Pakistan (wild card) in 1998. North Korea (bad guy) is close to producing them now, and Iran (mostly bad guy) is thought to be not too far behind. No wonder Bush scared the knickers off most of the nation when he warned that Saddam (very bad guy) was planning to build the bomb or, at minimum, pass the technology on to Al Qaeda (even worse bad guy).

■

Now, most of us — who don't dance with snakes, engage in full-immersion baptism, go to born-again 12-step meetings, own Halliburton stock, or willfully try to screw the poor so that we can get richer — realize that Saddam didn't have a viable nuclear-weapons program in the works at the time we invaded Iraq. He was trying to establish one. And he once had the makings of a nuclear reactor, but Israel blasted it into ruins in 1981. It may be inconvenient to point out today, but at the time most of the world condemned the action. Life is long, memories are short.

■

Although it was a fantasy, the idea that Saddam might have nuclear weapons was truly frightening. But it's not a fantasy that Al Qaeda could get hold of them — or at least the technology to manufacture, say, their own suitcase-size device. Where might they get it? Pakistan, which has a body of anti-American fundamentalist fanatics as dangerous as any in the rest of the Islamic world.

■

Pakistan is, without a doubt, the world's most unstable nuclear power. Its mountains on the Afghan frontier are thought to be the refuge of Osama bin Laden. Just hours after US troops captured Saddam, an explosion almost killed Pakistani president Pervez Musharraf. His margin of survival was 30 seconds. In others words, if Musharraf's car had been half a minute slower, or the bombers half a minute faster, then our most important geopolitical ally in the war against Al Qaeda and the hunt for bin Laden could have been thrown into chaos. Such are the ties that bind the alliance on terror.

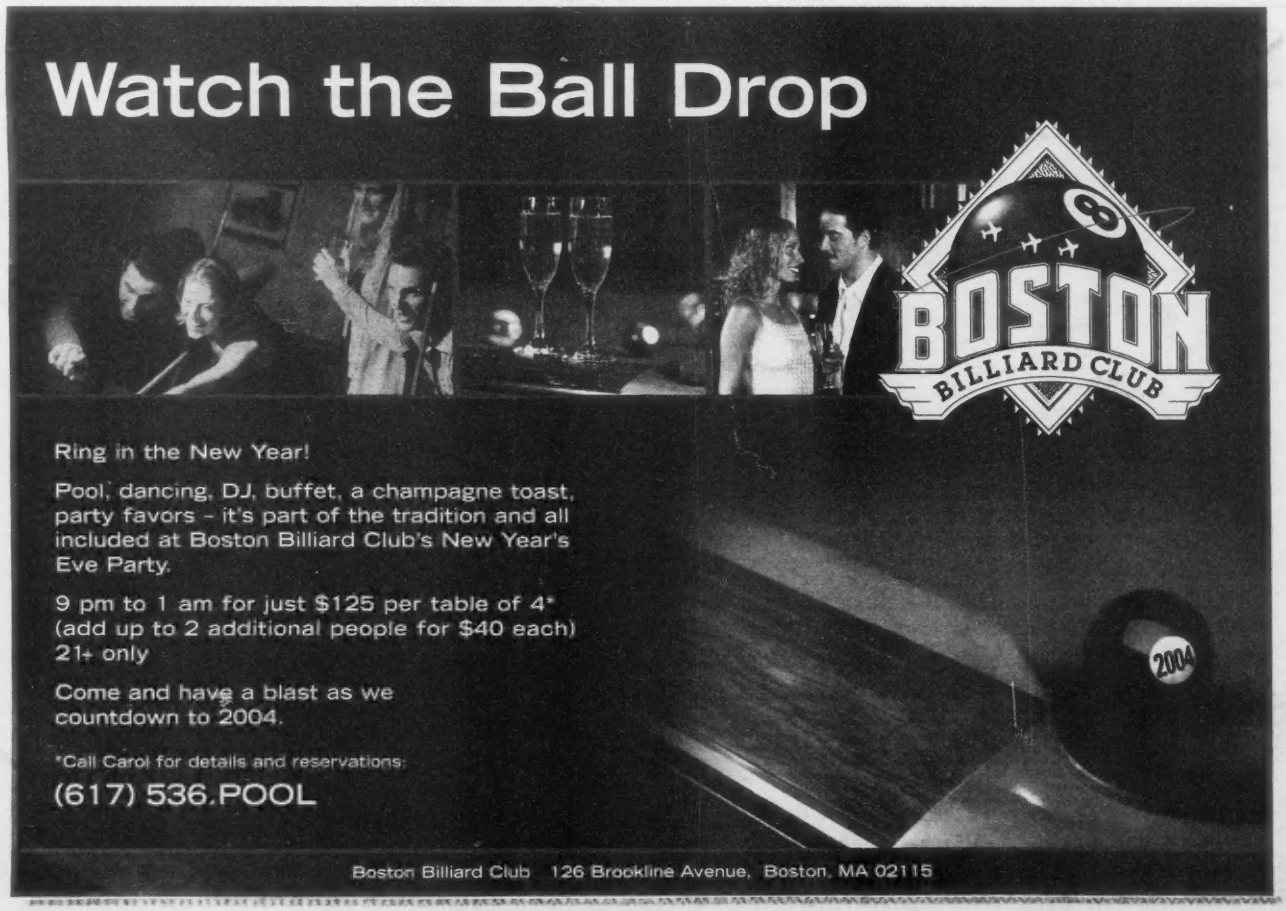
■

The "war on terror" is rubbish, or — more accurately — a rubbish phrase. What the US is waging in Afghanistan is a war on Al Qaeda. And as someone who lived for several years just blocks from the twin towers of the World Trade Center, that's fine with me. But while the US has finally captured Hussein, our invasion has seriously destabilized Iraq. Even the most aggressive and optimistic of our leaders cannot anticipate when stability might be in sight. Against this backdrop, *Newsweek* reports that bin Laden has ordered a shift in emphasis from fighting in Afghanistan to Iraq, which offers more favorable opportunities to kill Americans.

■

I'm glad Saddam has been captured. But I don't feel safer or more optimistic. Do you? ■

Peter Kadzis can be reached at pkadzis@phx.com.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WELL, HOW DID YOU THINK HE GETS IT ALL DONE IN ONE NIGHT?

STARBUCKS COFFEE

TALKING POLITICS

Democratic presidential contender Wesley Clark is gaining support among both traditional liberals and more independent centrists. Can he bring them together, especially now that Saddam is under arrest?

General dynamics

BY ADAM REILLY

EVEN BEFORE Saddam Hussein's capture this weekend, buzz was building among the political cognoscenti that Retired General Wesley Clark would emerge as the anti–Howard Dean. Al Gore's surprise endorsement of the former Vermont governor last week solidified Dean's status as the candidate to beat — and, in a weird way, may also have helped Clark. An Associated Press analysis of the race after Gore's endorsement noted that Dean is now saddled with the burden of increased expectations. Therefore, if Clark finishes strong in next month's New Hampshire primary, he can claim victory even if Dean wins. Also last week, Chuck Todd, editor-in-chief of the *Hotline*, pegged Clark as the candidate with the best chance of stopping Dean, arguing that Clark, as the field's only non-politician, can present an outsider message that surpasses Dean's. And in the blogosphere, *Talking Points Memo*'s Joshua Micah Marshall argued that Gore's endorsement will help Clark by making it harder for Dick Gephardt and John Kerry to win in Iowa and New Hampshire, respectively, hastening the advent of a Dean-Clark race.

Now that Saddam's post-capture dental exam and lice check have replayed endlessly on television, Clark's ascent to the number-two spot seems even more likely. While this high-profile victory for Bush doesn't help any of the Democrats who've criticized the war, it should have less of an impact on Clark, who has stellar military credentials, than on Dean, even though both candidates aggressively opposed the Iraq campaign. And, with Saddam in custody, Paula Zahn of CNN turned to Clark for his opinion on What It All Means. After all, the retired general was at The Hague this week testifying in the war-crimes trial of former Yugoslav leader Slobodan Milosevic. (In 1999, as supreme allied commander of NATO, Clark paved the way for Milosevic's ouster by leading the bombing campaign that drove Serbian troops from Kosovo.) Who better to talk about what the future holds for Saddam than Clark? On CNN, Clark argued that the process by which Saddam is brought to justice will be tremendously important — "It's not only that justice has to be done, it has to be *perceived* to have been done" — and touted Milosevic's ouster as proof that Saddam could have been deposed using a more multilateral approach. It all adds up to a nice media bounce for the former NATO commander, who is more likely to benefit from the flurry of excitement associated with Saddam's capture than any of the other Democrats running for president. And that would make Clark the strongest contender to challenge Dean after the latter steamrolls over everyone else in Iowa and New Hampshire next month — as most expect he will.

OF COURSE, we've heard that before. Even before he officially declared his candidacy on September 17, Clark was being touted as the anti-Dean, the one candidate who could halt the former Vermont governor's march toward the Democratic nomination and give the Democrats an advantage on national-security issues in 2004. To anyone who'd heard Clark critique the war in Iraq or deconstruct the Republicans' presumed monopoly on patriotism, the suggestion was plausible. Clark was intelligent and articulate, capable of criticizing President George W. Bush and his administration just as effectively as Dean, but without Dean's shrillness. His biography — first in his class at West Point, Rhodes scholar, decorated Vietnam War veteran, former four-star general — was icing on the cake. There was only one caveat: Clark couldn't afford to falter. "He'll need to hit the ground running, with the finest pair of sneakers you've ever seen," Donna Brazile, who managed Al Gore's campaign in 2000, told *Salon* just before Clark declared.

But Clark did falter. Again and again. One day after joining the Democratic field, he tarnished his anti-war credentials by admitting that he "probably" would have voted for the congressional resolution authorizing President George W. Bush to use force in Iraq. In the same in-flight interview, conducted en route from Clark's hometown of Little Rock, Arkansas, to Florida, the candidate mentioned that he'd "probably" voted for Richard Nixon in 1972, definitely voted for Reagan in 1980, and only started considering himself a Democrat in 1992. In his first debates, he looked nervously earnest rather than charismatic or commanding. Like Joe Lieberman, another candidate failing to live up to high expectations, Clark decided to bypass the Iowa caucuses. And, for good measure, he voiced support for a proposed constitutional amendment banning flag-burning.

Despite all this, however, the notion of Clark as the anti-Dean never really died. It just dropped out of the headlines for a few months. Now, in the wake of Gore's endorsement of Dean, it's back with a vengeance. (One caveat: all interviews for this article were conducted before Saddam Hussein's capture.) Most significant is the near-unanimous belief that the Gore endorsement hurts Clark less than it does his biggest rivals. Here's the rationale: if Congressman Dick Gephardt flops in Iowa, a state that's contiguous with his home state of Missouri and where he enjoys considerable support, his campaign can't recover. Ditto for Kerry in New Hampshire, despite his campaign's belated and unconvincing attempts to minimize expectations there. By improving Dean's chances in each of those states, Gore's endorsement makes it more likely that Gephardt and Kerry will sustain fatal blows before January draws to a close. Clark, meanwhile, isn't facing comparable pressure. While he needs to do well on February 3 — the day Arizona, Delaware, Missouri, New Mexico, North Dakota, Oklahoma, and South Carolina hold their primaries — he isn't facing any imminent must-win battles.

Of course, it's too early to count out Lieberman, whose stock may actually have risen following Gore's Dean endorsement. A *Newsweek* poll of Democrats nationwide in the wake of the Gore endorsement showed Lieberman's support moving from eight percent to 12 percent as Clark's dropped from 15 to 12 percent. The two were tied for second, well behind Dean, who jumped from 16 to 24 percent. And then there's the potential effect that Saddam's capture may have on Lieberman, who lacks Clark's military credentials but has distinguished himself in the Democratic field as a consistent and vocal supporter of the Iraq war. Lieberman didn't hesitate to use Saddam's capture as a way to attack the anti-war Dean, stating that "if Howard Dean had his way, Saddam Hussein would still be in power today, not in prison, and the world would be a more dangerous place."

But Clark has something else working in his favor that the other candidates (Dean excluded) lack: the big mo, as in momentum. The buzz coming from Clark's Little Rock headquarters has the general pulling in a massive amount of cash between October 1 and December 31 — possibly as much as $12 million. George Shelton — a Democratic political consultant at the Washington, DC, firm of Strother Duffy Strother, which is unaffiliated with any Democratic candidate — says that if that figure is accurate, Clark will be poised to lock down the second spot in the Democratic field. "I'm hearing that Clark is going to pull in really, really strong numbers — very Dean-like numbers — and that most of that will be through the Internet," Shelton says. (Dean, whose success raising huge amounts of money via small donations made largely through the Internet has been the great story of the campaign to date, set a Democratic record by raising $14.8 million in the third quarter.) "If that comes to pass, I think certainly it would make it more and more like a two-person race." When Clark officially entered the race, after being egged on by the widespread and Internet-driven Draft Clark movement, his campaign's new hierarchy alienated numerous Draft Clark activists by failing to make room for them in the official Clark organization — and it seemed like Dean would remain the only candidate with a substantial advantage on the Web. Now, though, the Internet again seems to be working in Clark's favor.

Wesley Clark is the strongest contender to challenge Howard Dean after the latter steamrolls over everyone else in Iowa and New Hampshire.

AP WIDE WORLD

THE BIG MO: *Wesley Clark's campaign has momentum. Is it enough to make him competitive with Howard Dean?*

It's worth noting that fourth-quarter fundraising reports aren't due at the Federal Election Commission until January 31, four days *after* the New Hampshire primary. Still, there are ways to gauge whether the hype around Clark's fundraising is for real. "One way to test that will be to see if he's buying ads in those February 3 states, to see the extent of his media buy," says Elaine Kamarck, a lecturer in public policy at Harvard's Kennedy School of Government and Al Gore's senior policy adviser in 2000. "What we don't know is if this fundraising stuff is real, or whether it's kind of a campaign tactic designed to create the sense he's going someplace."

Meanwhile, the big mo behind Clark's campaign extends to his standing in New Hampshire. Some polls show that he may be gaining in the Granite State. A *Boston* Globe/WBZ-TV poll released December 14 has Clark running a reasonably strong third among likely New Hampshire voters with 13 percent support, close to Kerry (at 19 percent) but further from Dean (who finished with 42 percent). And a Zogby poll of likely New Hampshire primary voters released on December 3 showed Clark increasing his support from six percent in October to nine percent. This puts him third, and within striking distance of Kerry, who saw his support drop from 17 percent to 12 percent.

There's yet another reason for the renewed Clark buzz. Around the time Clark jumped into the race, conventional wisdom held that Dean's candidacy both reflected a split in the Democratic Party between a populist-insurgent wing (led by Dean) and an establishment dominated by Bill and Hillary Clinton, and served as a catalyst for it. Some analysts detected ideological friction between unabashed liberalism and Democratic Leadership Council–style centrism. Others, noting that reports of Dean's own liberalism have been greatly exaggerated, argued that the schism was more about party control than ideas. But almost everyone agreed that the establishment, whatever its defining characteristic, would eventually unite behind one candidate in a final effort to derail Dean. The fact that Clark consulted both Clintons before entering the race — and that Bill Clinton cited Clark and his wife as the "two stars" of the Democratic Party — made it seem likely the Clintonites would eventually get behind Clark. Now that Gore's endorsement has increased the air of inevitability around Dean's candidacy, the argument goes, the establishment's going to spring into action and mobilize behind its candidate of choice — and that candidate is Wesley Clark, Clinton's fellow Arkansan, fellow Rhodes scholar, and fellow centrist.

Part or all of this argument makes sense to many Democrats. William Mayer, a Northeastern University political scientist and editor of *The Making of the Presidential Candidates 2004* (Rowman & Littlefield), believes large numbers of Democrats resent the direction the party took under the leadership of the Clintons and their allies. Boston College political scientist Marc Landy, co-author of *Presidential Greatness* (University Press of Kansas), views Gore's endorsement in terms of a Clinton-Gore split, suggesting that "it kind of boxes in the Clintons," who he believes back Clark but won't formally endorse him. And Democratic consultant Michael Goldman describes Clark as "clearly a Clinton guy." It also makes sense to Republicans. "The Clark camp is essentially the Clintons, and Gore is now with Dean," Republican analyst Cheri Jacobus says. "So it's clear that there's a divide in the Democratic Party which has little to do with Dean and Clark and more to do with Al Gore and Clinton about who will be the standard-bearer for the party.... Since the Clark camp has Clintonites on board, I'm not at all surprised they're trying to put forth Clark as the viable alternative to Dean."

That said, personnel with connections to Clinton and Gore are sprinkled throughout the various Democratic campaigns. "There are Clinton people in all these camps, just as there are Gore people in all these camps," Kamarck says — noting, for example, that Steve Grossman, the national Democratic Party chair under Clinton, is a prominent Dean fundraiser. In addition to Grossman, Anthony Lake, Clinton's former national-security adviser, is also working with Dean. And former Gore spokesperson Chris Lehane is now a Clark strategist. But as for Clinton and Gore themselves, it's hard to question the conclusion — arrived at by the likes of political commentator John Ellis — that in this race at this time, Dean is the stand-in for Gore while Clark is the stand-in for Clinton. In discussing the impact of Gore's endorsement of Dean, Ellis wrote last week: "If Dean loses, Gore will be the rightful heir to the Dean apparatus; the single most impressive fundraising and organizing operation in Democratic Party politics. He'll inherit the only network that is capable of competing with and defeating the Clinton network, which it has by proxy in the Dean v. Clark competition." And there's no question that this surrogate "Clinton v. Gore" dynamic helps Clark by giving him a potent ally — even if the former president hasn't officially endorsed him — that the other candidates lack.

IN ALL THE discussion about Clark's position as the anti-Dean in the wake of Gore's endorsement — discussion that has only heated up with the capture of Saddam Hussein — the missing piece is talk of the vice-presidency. Dean reportedly tried to keep Clark out of the race by tempting him with the VP slot. For many Democrats, a Dean-Clark ticket is a dream come true, since Clark could help Dean with Southern voters and give him sorely needed credibility on foreign policy. Clark obviously rebuffed Dean's original entreaties; he's in the race. And in an interview with *Salon* published Monday, Clark pretty much ruled out the VP option once again. "I don't think the Democratic Party can win without carrying a heavy experience in national-security affairs into the campaign," he told the online magazine last week. "And that experience can't be in a vice-president." If that wasn't clear enough, Clark added that a Dean-Clark ticket "won't work."

In that case, it looks like Clark's planning to go for broke in the primaries. That means his most realistic option is to emerge as a John McCain–like opposition figure as the primaries play out. The comparison runs deeper than the mere fact that Clark's position as the number-two candidate parallels McCain's in 2000. McCain's strength came from his appeal to independent voters. Clark's ultimate fate may be decided in states like New Hampshire, where undeclared voters can register as Democrats immediately before voting in the primary, or Missouri, where the primary is open to voters from all parties. (Of the states participating in the February 3 primaries, only Delaware restricts its primary to voters already registered as Democrats.) Northeastern's Mayer argues that Clark's Republican voting record and on-the-record paeans to the Bush administration have effectively doomed him with Democratic primary voters. "I'm working on an analysis of primary exit polls from past elections, and one of the things I'm struck by is the fact that, at some level, the party faithful distinguish between guys who are really party loyalists and the guys whose loyalty to the party or to the party's dominant ideology is suspect," Mayer says. "I just can't imagine that Clark does very well with the party faithful, the hard-core Democrats. Yeah, there's a small little constituency there that says, 'We're vulnerable on [national security].' But that doesn't seem to be a winning issue with most people. I just think that when push comes to shove, Clark will have trouble convincing a lot of Democrats he's reliable enough to support for this job."

There's no question that Clark could appeal to the same independents who flocked to McCain's campaign in 2000. Indeed, both Dean and Clark are bringing new people into the party, Democratic consultant Shelton asserts — but while Dean appeals to lefties and former Ralph Nader voters, "Clark pulls them more from the center to the right." If Clark could successfully woo those voters while appealing to the disenchanted Democratic base, he'd be a force to be reckoned with. But whether Clark can actually bring those two camps together remains to be seen. ■

Adam Reilly can be reached at areilly@phx.com.

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PHOTOGRAPHS BY MICHAEL MANNING

DRUMGOLD, *continued from cover*

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On Friday the 13th of October 1989, he was convicted and sentenced to life in prison without the possibility of parole.

'Man, he ain't *never* getting out of jail'

This is where it happened," says Drumgold, gesturing at a mailbox. "I lived over there." The house where Drumgold was staying at the time of Tiffany's murder, directly across the street from where she was shot, is no longer there. But then, a lot has changed since he went away. At the time of Drumgold's conviction, Ray Flynn was the mayor of Boston. The elder George Bush was about to prosecute a mini war in Panama. You could buy an LP record for $6.99 and a state-of-the-art Smith Corona typewriter for $159.99. The night Drumgold took up residence in his cell at Walpole, Meat Loaf played to a packed house at the Channel.

Things have changed for Drumgold, too. He earned a GED while in prison, took a few college courses, found Allah, and developed a taste for Hershey bars. "My mother said to me, 'If you're feeling down, eat chocolate,'" he says. "So I ate chocolate, and for some reason it boosted my spirits. Three or four bars, I had a good week. I don't know why. If my mother is telling me to do something, there must be a reason." While Drumgold was eating chocolate, however, the rest of the world moved on. His children grew up. His marriage broke down. People close to him died or just drifted away. "Separation and loss": Drumgold uses phrases like this often. "Everyone disappears." It's a theme with him.

There is good reason for this. Over the course of 15 years, prison visiting hours can start looking pretty thin — particularly for the lifer. "I didn't want to let no one go," Drumgold says of the family and friends who came to see him. "I was looking for commitment from people who couldn't commit, because of their sadness. They stopped coming because they didn't want to see me that way." He recalls a long-ago visit from his wife, Rachelle, when another inmate called out, "Why you coming to visit him? Man, he ain't *never* getting out of jail."

The inmate was wrong.

Recently, in the wake of an extensive article by former *Boston Globe* investigative reporter Dick Lehr, Drumgold was granted an evidentiary hearing, during which a number of prosecution witnesses recanted their original testimony. Others came forward to confirm Drumgold's alibi for the day of the murder. It emerged, for the first time, that one of the prosecution's most damaging witnesses — "I seen his eyes" — had been suffering from brain cancer at the time of the trial, which likely impeded her ability to give reliable testimony.

And it got worse. During the hearing, Superior Court judge Barbara J. Rouse heard evidence pointing to what Lehr describes as "strong indications of police and prosecutorial wrongdoing": a police report regarding a viable suspect filed 13 months after the fact; spurious characterizations of Drumgold as a gang member; interviews conducted under dubious circumstances; perks given to key witnesses; threats leveled against others. Finally, Suffolk County prosecutor David Meier filed papers stating that Drumgold's conviction was open to question. For its part, the office of Suffolk County district attorney Daniel Conley issued a 30-page report that concluded with the line: "[T]he testimony and exhibits introduced at the motion hearing in 2003 lead to one inescapable conclusion: that justice may not have been done."

To some extent, the key word in Conley's report was "may." While Judge Rouse did vacate Drumgold's conviction, the DA's office refused to exonerate him. So Drumgold, who would like to work as a counselor for high-school kids, is now subject to the CORI (Criminal Offender Record Information) law, which means he'll have difficulty securing any position working with children. Conley, while announcing that he would not retry Drumgold for Tiffany Moore's murder, also flatly refused to issue an apology for the 15 years Drumgold spent behind bars. "What I owed Shawn Drumgold," Conley said in a press conference, "he got." In any event, on November 6, Drumgold walked out of prison a free man. "It's wonderful," he says of his newfound liberty. "I can smile now."

But Drumgold knows, too, that things aren't necessarily going to be easy. "I've had to ask myself," he says, "what am I going to do now? What kind of job am I going to get? Where do I want to live, and do I have the means to live there? What about a driver's license? Health care? Dental care? I have to run around looking for a job, and this is a time when jobs are scarce. I don't want to be a burden to my family." As Drumgold says this, he picks through a piece of chicken he's ordered at a fast-food restaurant. He hasn't had much of an appetite lately. "I'm looking at a lot of new stuff," he says, pushing the chicken aside. "I don't even know how to travel from one place to another."

The sandwich incident

The first time I meet Shawn Drumgold, to have lunch with him and his mother, Juanda, he is 45 minutes late. He arrives at the Harriet Tubman Center — the South End social-services center where Juanda volunteers — looking a little flustered. He's traveled here from Porter Square, he explains, and got lost riding the T. A few minutes later, as we discuss where to eat lunch, Drumgold pulls his mother aside. "I'm broke," he tells her. "I've got 13 bucks in my pocket." He is also unable to find his wallet. We decide on a sandwich shop on Mass Ave. As we stand in line, I ask Drumgold how old he is. Without missing a beat, his mother turns around and answers the question for him: "He's 23" — the age her son was when he went to prison, 15 years ago.

Upon his arrest in 1988, Drumgold's picture was printed in newspapers across the country. Back then, gang members were the nation's terrorists, a looming menace that threatened our way of life, and — in Boston, anyway — Drumgold's face became as familiar as Mohamed Atta's is now. The figure we saw in the papers said violence. It said social dissolution. It said *you are not safe*. Drumgold's was a face to be reviled and dreaded: the face of evil. At least, this was the tone of the media at the time. The day after his arrest, the *Boston Herald* ran a grainy mug shot of Drumgold under the banner headline: 'TIFFANY KILLER' JAILED. Even today, you look at that picture and think, *Ugh*.

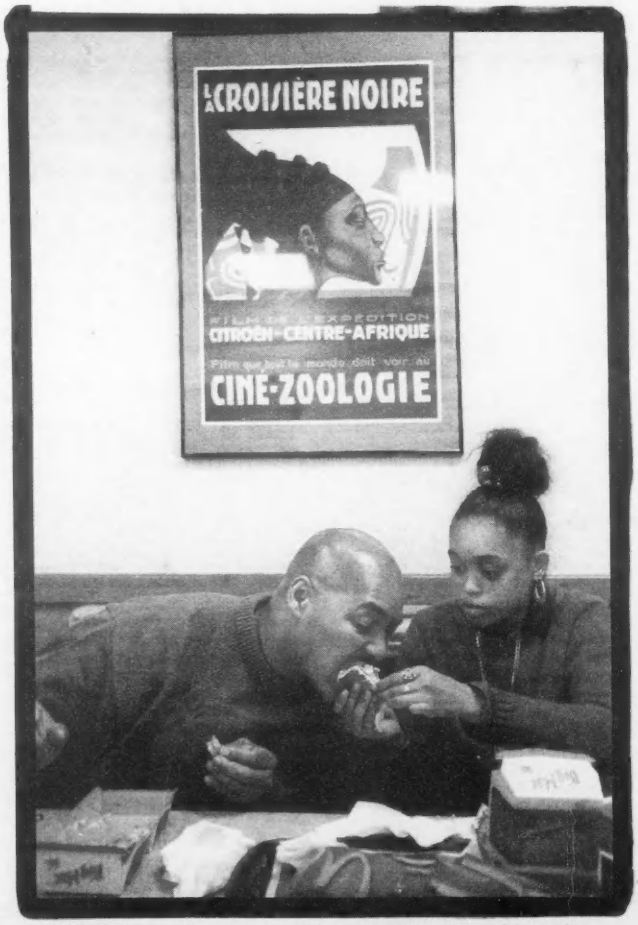
In person, Drumgold cuts a remarkably different figure. He's not what you'd call a towering man — five-foot-six — and, at about 180 pounds, he's not what you'd call skinny, either. But he has a friendly, handsome face that seems caught between amusement and melancholy. His narrow, tilted eyes are thick-lashed, his nose and cheeks a little fleshy. His clothes — plaid shirt, padded jacket, blue jeans, black sneakers — are all brand-new, like a baby's. Even his freshly shaven head and little mustache cannot detract from the overall impression that Shawn Drumgold is, well, almost cuddly.

Drumgold's manner is equally at odds with the gang-banging, Tiffany-murdering persona laid on him all these years. Though his voice bears the languorous lilt of the street or the prison yard, he is soft-spoken, thoughtful, unflaggingly polite, and emotionally astute. At one point he gives me a half smile and says, "I'm wondering what's going through your mind." I tell him I have a date that night. I'm thinking of that. "Listen to her," he advises. "Don't ask too many questions, but listen." Over the course of three days, not once do I hear Drumgold use profanity. At times, this onetime drug dealer seems almost timid.

As we order our sandwiches, Drumgold has a misunderstanding with the woman behind the counter. "What do you want on it?" she asks. "Coffee," he replies. The woman, who clearly is not having a good day, rolls her eyes. "*What*. Do. You. *Want*. On. Your. *Sand*wich?" Shawn winces a little and says, "Mayonnaise?" To some extent, this passive response can be chalked up to the 15 years Drumgold spent in prison. There, you get used to people making decisions for you — you're like a child in a way. The grumpy sandwich woman is, in this situation, in a position of authority, and when you're behind bars you soon learn that it doesn't pay to quibble with authority figures. And yet there seems to be something more fundamental going on here.

The fact is, Drumgold is either a very good actor, or he is a very nice guy. Over the course of three days, I see dozens of instances that suggest the latter. At one point, he dashes out of a KFC to give a woman a dry-cleaning slip he thinks she left behind. When informed by a potential employer that he's being turned down for a job he'd previously been offered, one he'd had great hopes for, he thanks the woman profusely for her time. Walking past a photo lab near his home, he exchanges a wave with the proprietor, with whom he has recently grown friendly. Standing in a lecture hall at Boston University — Dick Lehr has asked Drumgold to come in and talk to his journalism class — he shuffles his feet bashfully and seems less interested in talking about his own hardships than those of others, people who have been "forgotten, left behind."

Even before he went to prison, while he was still "running the block" on Humboldt — selling drugs — Drumgold had a reputation as an easygoing guy. During his trial, one of the prosecution witnesses described him as



CHANGES: *Drumgold eats lunch with his daughter Kiara. "Everything's different," he says. "Even McDonald's seems expensive."*

"friendly." "He got in with the wrong people," his mother says, "but even then he was still helpful, still polite. That's the kid he was." Of course, this is a mother talking, an unreliable witness. Drumgold himself has three kids — an 18-year-old son, Shawn, and a 20-year-old daughter, Rashanna, in New York, and here in Boston, from his marriage with Rachelle, a sweet, bright 15-year-old daughter named Kiara. When you see how loving Drumgold is with Kiara, his mother's claim that he is a "sweet" person seems more believable.

'I was a well-respected man in the neighborhood, although I was a drug dealer'

Recently, as I was telling a friend of mine about Shawn Drumgold's nicer points, she interrupted me mid sentence: "Oh, give me a *break*!" This is an understandable reaction. There is a temptation to harbor bitterness toward Drumgold, or at least suspicion, to say, "Even if he's not guilty of this crime, and maybe he is, he's guilty of *something*." It's true. Drumgold didn't get a fair trial back in 1989, but there are only a handful of people who can say with absolute certainty who shot Tiffany Moore. And Drumgold *was* guilty of something. He was an admitted heroin dealer who, in the three years prior to being picked up for the Moore murder, had served two separate 10-month sentences for possession with intent to distribute. In fact, at the time of his arrest for Tiffany Moore's murder, he had just been caught in possession of 26 bags of heroin.

"Shawn was no angel," says his mother. "He was known on the street."

As Drumgold tells it, even his fabled affability is open to question. "Selling drugs is a business," he says. "And any business, you have to protect your best interests. So my best interest was making people comfortable, because coming into a drug-infested area is scary to some people. So the more comfortable you make people feel, the more protection you give them where they can come buy something and leave without being robbed or getting harassed, the more money you will make. So that's what I used to do, give people more access so they could get what they want and get out of there. People didn't have to feel intimidated by me."

Friendly or not, Drumgold had violence in his life back then. One recent chilly morning, I accompany to him a health clinic to fill out insurance forms. He needs treatment, he says, for chronic pain caused by a bullet lodged inches from his spine. The bullet has been there since 1984, when he was shot as he approached someone who owed him money. "He thought I was going to hurt him," Drumgold says. "I ran up and he had a gun. He was going to shoot me. So we started fighting over the gun and fell down some stairs." There are days when Drumgold can barely move because of the pain his old injury causes him. Nonetheless, he counts himself lucky. "There's a lot of ramps in my neighborhood," he says. "I could've been in a wheelchair."

Then there's Drumgold's account of his whereabouts on the day that Tiffany Moore was killed, an account which reveals that he had a violent streak of his own. "That whole day, I stayed in the house," he says. "I had a little daughter who was a few months old. So I spent the day with her, changing diapers, feeding her, spending time with my daughter, just a normal day. That night, I met some friends, and we was riding around for a little while. At the time Tiffany was murdered, we was up on Sonoma Street. I had no knowledge of the shooting until we left Sonoma Street and went to Humboldt. When we got to Humboldt, there was a little girl laying on the ground. So I asked this guy Charlie, 'Is that my sister?' Because prior to that shooting, a week earlier, I had shot this Jamaican dude named Eric. There were rumors running around that we was feuding. So I thought that he had shot my sister because he couldn't get to me."

A week or so later, as Drumgold was being arraigned for the drug-possession charge, he heard someone use the word "murder" and was gripped with a creeping sense of panic. "The strangest thing," he says, "they was talking about the [Moore] murder, and I thought the kid Eric had died. That's where my mindset was. I was like, *Whoa*! I didn't actually know it was Tiffany they was charging me with until the judge allowed them to take me out for fingerprinting and photographing. That was when I found out they wanted to ask me questions about the Tiffany Moore murder. Once I realized it wasn't Eric, I was relieved. That took pressure off me, you know, facing a murder charge. Little did I know."

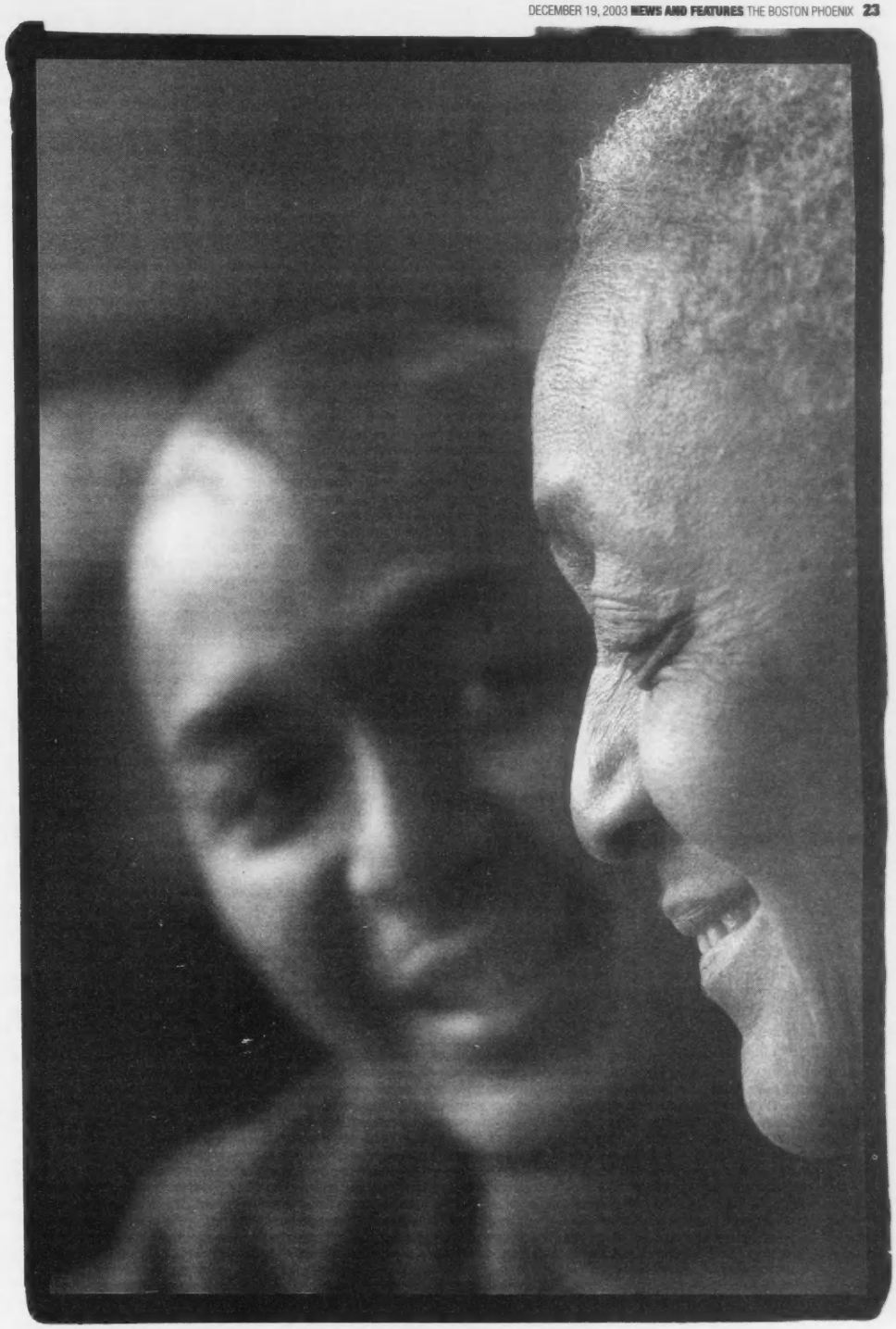
Eric, he adds, "turned out to be okay."

Scumbag. This is the word my friend used when I told her this story. She said Drumgold deserved to go to prison, whether he killed Tiffany Moore or not. But to dismiss him in these terms is to miss the point. No matter what he has done in the past, "scumbag" doesn't come close to capturing the complexity of this man and his circumstances. On the day Drumgold spoke at BU, there was writing on the board behind him from a previous class. "What is morality?" someone had written, and "There is no morality." A bit sweeping, perhaps, but this statement did get me thinking about Shawn Drumgold. His experience gives us a glimpse into the gray area between guilt and innocence, and it shows us what can go wrong when the law tries to resolve such gray areas into black-and-white certainty.

The fact is, there are more questions raised by Drumgold's story than there are questions answered. You need to ask what kind of momentum propels a fundamentally decent person into a world of drugs and violence. You need to question our justice system — how those who uphold the law can apparently adopt this "scumbag got what he deserved" attitude. And if Drumgold's conviction was wrongful, which seems likely, then Tiffany Moore's actual killer went unpunished. Finally, there's the question of what 15 years in prison does to a person, of whether there is any good that can arise from all this, whether Drumgold has emerged from his ordeal a better man.

"I'm the same character at a different time," he says. "I know right from wrong more now, my interest in hustling and stuff like that, being on the street, I know that's counterproductive to me today, but I never changed. If you'd have known me 15 years ago and knew me now, I'm the same person." He adds that,

See **DRUMGOLD,** *page 24*



KEEPING THE FAITH: *"I held on to hope," says Drumgold's mother, Juanda. "I knew he'd be coming home."*

DRUMGOLD, *from page 23*

shortly after his release from prison, a member of the Humboldt gang warned him off trying to take over his old block. The gang member did add, however, that Drumgold was welcome to come work for them if he liked. He declined the offer. "I'm strong enough not to resort back to my wicked ways," he says. "I've just got to be patient."

The momentum

There seems little in Drumgold's early years to indicate that there would be any "wicked ways." His family life, certainly, doesn't fit the accepted ghetto-child mold of crackhead mother, absent father, domestic turmoil, neglect, physical and emotional abuse. Shawn was born on June 2, 1965, in a two-story house just off Columbus Avenue in the South End, the fifth of six children. His mother, Juanda, worked in human resources; his stepfather, Herbert — who died while Drumgold was incarcerated — was a mechanic. Juanda, an intelligent, driven woman, pushed her kids to do well in school, to partake in after-class activities. "We did cooking, arts and crafts," Drumgold says, "homework tutoring."

Juanda, while acknowledging that Shawn wasn't a stellar student, remembers him as a happy, curious kid who loved animals and insects. Some of her son's happiest times, she says, were when he went on field trips away from the city. "He did bird watching in Nantucket," Juanda recalls. "He loved that." In the mid '70s, however, a house fire forced the Drumgolds to move to Dorchester. It was here that Shawn Drumgold's problems began. "I was 12, going on 13," he says. "I started hustling, selling drugs. Just hanging, basic hanging. Just being around people that did stuff like that."

Before long, Drumgold had established his own little niche in the local drug trade. "You could make a few dollars," he says. "You know, if you hung out for five or 10 minutes you've got 50 dollars. It wasn't like I saw this and said, 'Ooh-wah! That's what I want to be. That's the type of career I want to make.' It was just something that was happening outside of my household." Needless to say, Drumgold's mother wasn't too enamored of her son's newfound business acumen. "It's not like I told her, 'Ma, I'm hustling,'" he says. "But if she heard I was out there doing something I wasn't supposed to, she would come and get me. If she had to be physical, she would be physical. If she had to shout, she would shout."

But there are limits to a mother's reach, even one as energetic and resourceful as Juanda Drumgold, and by the time he was 18, Shawn Drumgold had started to get in serious trouble with the law. In 1985, he was convicted of drug possession and sent to the old Deer Island Correctional Facility for 10 months. When he got out, Drumgold says, he was determined to go straight. He got a job as a baggage handler at Logan Airport, a position that paid $172 a week — a fraction of what he could have earned working the street. "Once you start making money, you grow accustomed to it," he says. Within a year of his release from Deer Island, Drumgold was inside again.

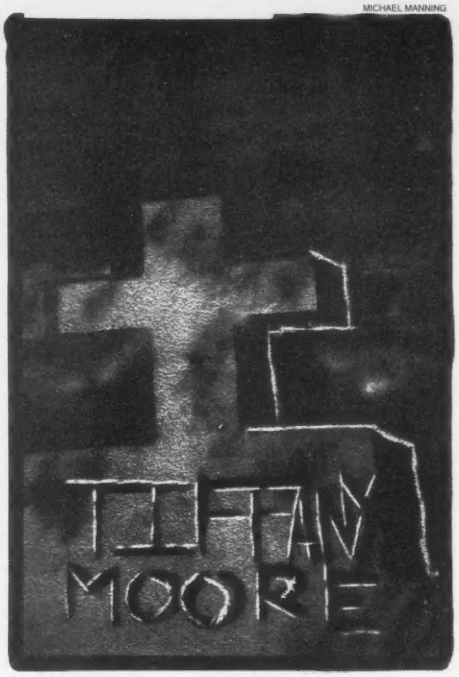
Drumgold sometimes wonders what would have happened to him if he'd continued along the path he started on in his teens. "Eventually, enough would have been enough," he says. "But at that time, I'd have still been selling drugs, I'd have still been running the street. I know one thing, when I got arrested [for Tiffany Moore's murder], I was up for a drug offense, 26 bags of heroin, possession with intent to distribute. So I definitely would have gone to jail for that." And yet there was a difference in Drumgold's life at that time. He had a baby daughter, a woman with whom he was "deeply in love." It was starting to occur to Drumgold that going in and out of prison was no longer a viable option. "I think somewhere along the line," he says, "my life would have changed."

Nobody, of course, could have predicted the life changes he would eventually face.

'It's over, you can go home'

Shawn Drumgold remembers, in vivid detail, the day he was convicted. Throughout his trial, his family, his lawyer, and Drumgold himself were convinced that he would be acquitted. "I still believed in the system," he says. "I didn't understand. I thought they was coming at this in good faith." The instant the jury returned from its deliberations, however, Drumgold's belief resolved into horror. "They brought the court officers in and blocked the doors," he recalls. "So I knew." As the guilty verdict was read, Juanda Drumgold screamed. "I was trying to comfort my mother," Shawn says. "My lawyer kept telling me, 'Don't respond.' He was trying to calm me down and I was trying to tell him this is wrong. 'You've got to explain to these people. They've got the wrong person.' After that I was numb. I knew I wasn't going home."

MICHAEL MANNING



NO ESCAPE: *the spot where Tiffany was murdered, says Drumgold, "was supposed to be an off-limit zone. You couldn't mess with people on that side of the street."*

At 23 years old, Drumgold weighed about 125 pounds. He was, as his mother puts it, a "short, scrawny kid." The prison he was remanded to, meanwhile, was not the kind of place a short, scrawny kid would necessarily want to find himself. "There was a lot of stabbings and stuff when I went to Walpole," Drumgold says. "They had this wall, this 20-foot or 30-foot wall, big slamming metal doors. There was a lot of noise. There's a lot of different things that happen in prison, drugs, guns, gambling, violence, fighting. The guards were saying, 'Oh, there goes another child killer.' I was scared."

That night, Drumgold says, "I cried, I prayed. I asked God to have mercy on me. I asked God to forgive me of things I'd done in the past. And I asked Him to bring the truth out. I didn't do this crime. I asked Him to hear me." He guesses that it was six months before he had a full night's sleep. And then one day, talking to an old man, another lifer, Drumgold had something of an epiphany. "I said to myself, 'Hey, I'm not dying in prison,'" he remembers. "I started reading a lot of law. That's what I needed to get out of prison. My objective was to get out of prison."

The turning point came in 1991, when Juanda Drumgold approached an up-and-coming young attorney named Rosemary Scapicchio about handling her son's appeals process. Though the family didn't have nearly enough money to cover Scapicchio's fees, Juanda is a notoriously persuasive character, and Scapicchio agreed to represent Drumgold. Over the next 13 years, Rosie, as the Drumgolds call her, filed four appeals on his behalf. Four times they were denied. But Scapicchio is also not one to be easily deterred. Today Drumgold calls his attorney "a blessing from the sky."

Still, the succession of disappointments took their toll. Each failed appeal, Drumgold says, drove a wedge deeper into his marriage — "Man, he ain't *never* getting out of jail" — until the distance between Drumgold and his wife, Rachelle, grew to be unbridgeable. "I lost a lot of people while incarcerated," he says, "people that meant the world to me, family members, people I grew up with." Currently, he and Rachelle are in the process of getting a divorce. "We're learning to be friends," Drumgold says.

The thing that hit him the hardest, though, was being separated from his daughter Kiara. "I remember one time I was holding her in my hands," he says. "I was looking at her and thinking, 'I'm going to get out before you turn one.' It didn't work. The next time she was going on three, and I was trying to make it out for her third birthday. Then it was, 'Man, I didn't make it out for her third birthday, but I'll make the fourth.' My years passed by trying to make it to her. It got to the point where I didn't even want to know her age. One minute she's five and the next she's nine. It just seemed the years were going by too fast."

And then one day last month, Drumgold was awakened in his cell by a correctional officer. "You need to call your attorney," the officer was saying. "You need to call your attorney." Drumgold didn't know what to think. "First I thought I was dreaming," he says, "because that's not his job; the case workers normally come get you with information pertaining to lawyers." When Drumgold got through to Scapicchio, she told him to sit down. Then she gave him the news: he'd be free before the week was out. "I was um, um," he says, losing his composure a little. "The only thing was, I was trying to stop from not being able to stand, because my legs were rubbery. I was trying to make sense of it: 'It's over, you can go home.'"

"I was trying to tell him this is wrong. 'You've got to explain to these people. They've got the wrong person.' After that I was numb. I knew I wasn't going home."

The road back

It's a sunny Thursday afternoon, and Shawn Drumgold is standing on Humboldt Avenue, near the spot where Tiffany Moore was shot, across the street from where he used to ply his drug trade. On the way here, Drumgold was cheerful and chatty — "There's where I got my last haircut before I went away"; "There's the church my brother got married" — but now he seems jittery, eager to leave. "I don't want to keep you out here too long," he says. "This area's still hot." He says something about "cops," then points out a teenager riding by on a small bike: "He's hustling."

But it's not just gang members and police officers Drumgold's trying to avoid — you get the sense that he is made uncomfortable by the prospect of being seen here, as if standing at the location of Moore's murder is an affront of some sort. Or maybe it's the fact that he's standing here with a notebook-toting white guy. To make matters worse, we've pulled up here in one of my father's large moving trucks — I hadn't been able to get hold of a car. "At least we're inconspicuous," I joke, but Drumgold, usually quick to laugh, maintains his grim expression. "Let's get out of here."

Just then, a car screeches to a halt a hundred yards or so up the street, and reverses rapidly back to where we stand. It's unclear why, and for a moment or two I share Drumgold's unease — this is, after all, Humboldt Ave. The car stops. A guy with dreadlocks gets out, walks over to where Shawn stands, and gives him a big hug. As Drumgold and his friend chat, another car pulls up, this one containing a woman and some kids. The woman starts shouting, wagging her finger. "Don't stop like that in the middle of the street! You could've killed my children! You should think with your brain instead of your dick!" The dreadlocked guy seems about to argue, but Shawn steps in, palms raised like a boxing referee, and the woman speeds away.

A few moments later, a mailman comes along and starts emptying the mailbox, Tiffany Moore's mailbox. He looks at Drumgold. "You're going to be okay, man," he says. "The Lord is on your side, baby." The dreadlocked guy leaves, and the woman in the car reappears, this time without her children. "I shouldn't have yelled like that," the woman says, "but what he did was dangerous. He could have killed my kids!" She is getting angry again, her voice rising in pitch and volume. Once more, Drumgold plays the role of peacemaker. "Hey, we're just getting out of prison," he says. "We're just trying to figure things out." The woman stops shouting. "Are you Shawn Drumgold?" A smile spreads across her face. Eyelashes are batted. "Hi, *Shaaaawn*!"

Drumgold's been getting this sort of thing a lot since his release from prison. He is, after all, something of a celebrity these days. People on the street want to hug him, journalists want to interview him, friends and family members want to make him meals, he has speaking engagements to attend, and black-tie functions. Three weeks after his release, it's starting to wear a little thin. "I need to get away, basically," he says. "The excitement of everybody knowing I'm home, and then wanting to be a part of me, coming to see me. So right now, my anxiety is too high. I need to say enough is enough, stop the presses. I need to just relax a bit. I need to be quiet."

The quiet times will come soon enough. The curbside hugging will peter out, as will the calls from the media. It is then that the hard work will begin. The challenges Shawn Drumgold faces today range from the mundane, such as learning how to use a cell phone, to the profound, like dealing with his divorce. He'll need to start making money — he'll do carpentry, hairdressing, anything, he says. Then there's the question of his long-term plans, and what effect the CORI law will have on them.

The biggest challenge facing Drumgold right now, though, may be confronting the emotional side of what has happened to him.

Much has been made in the media about Drumgold's refusal to express ill will towards those who put him away. While this may be commendable, it also points to a refusal to face up to the storm that must be brewing in his chest right now. There are times — when asked about his feelings toward Tiffany Moore, for instance — that Drumgold will retreat into the mumbo-jumbo of legalese. Over and over, he will veer away from difficult questions, speaking of "affidavits" and "reconsideration motions," the very things that insulated him from sorrow while he was in prison. At some point, Drumgold is going to have to find something to replace his long struggle.

"No," he says. "I need to clear my name. I will never stop until it's done. This is a part of me, like a leg, an arm, an eye, an ear. It's a part of me. It's never going to go away." ■

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PHOTOGRAPHS BY ELSA DORFMAN

Memories of Brattle Street and Lowell

Attending Robert Lowell's 'office hours' at Harvard

BY LLOYD SCHWARTZ

LOWELL *at the Grolier Poetry Book Shop, 6 Plympton Street, Cambridge, in the '60s.*

I DIDN'T GO to graduate school to study with Robert Lowell, though I knew he was teaching at Harvard and he was one of the few major contemporary poets whose work was important to me as an undergraduate. His poem "For the Union Dead" had recently been published and Lowell seemed a kind of American conscience. And poetic conscience. But I was planning to get a PhD and become an English teacher, so — serious as I was about poetry — writing my own poetry would have to be put on the back burner; I didn't think I could risk good grades on the chanciness of poetic inspiration. But you didn't have to take a course to be serious about writing, and when I heard that Lowell was willing to see students during his office hours, I made an appointment to see him. I brought a poem — a sonnet about Telemachus, Ulysses' son, going out to seek his fortune; it had been my undergraduate poetic success.

Lowell was genial and welcoming, but rigorous and severe. My sonnet ended with an image of Telemachus "forging" his bow. I was thinking of Stephen Dedalus who wanted "to forge in the smithy of my soul the uncreated conscience of my race." But Lowell would have none of it. You could carve a bow, he said, but you couldn't forge one. I was both crushed and exhilarated. I had been taken seriously by Robert Lowell! I didn't know when I'd have a new poem, especially one that was as ambitious as my undergraduate poem, but I wished I could bring him more.

He came to Harvard for one semester every year, and by 1966 his office hours metamorphosed into something different: a kind of open workshop — and not just for students. Anyone who had a new poem and brought copies of it could come — people off the street, famous poets who happened to be passing through Cambridge. It was so free-wheeling, people could leave whenever they liked. Most of the "regulars" — among them Frank Bidart, Gail Mazur, Robert Pinsky, Anne Winters, Alan Williamson, Richard Tillinghast, Kathleen Spivack (a classmate of Sylvia Plath's and Anne Sexton's at Lowell's legendary workshop at BU), James Atlas (biographer of Delmore Schwartz and Saul Bellow), and Jonathan Galassi (now head of Farrar, Straus and Giroux, Lowell's publisher) — came and stayed the full three hours (later, two hours), once a week, in a stuffy, windowless basement seminar room under Harvard's Quincy House dining hall. Lowell smoked, and the room soon filled with smoke. He was oblivious to a number of practical things — he would let his cigarette ash get longer and longer (there was no ashtray). Sometimes we got hypnotized by the ash — wondering when and where it was going to fall.

I never registered for any of Lowell's undergraduate poetry workshops or (to my particular regret) his course in the Bible as literature. But "office hours" became the high point of my graduate-school experience. I wish I had taken notes, as some of the attendees did, because what he said was often enthralling. No one could have been more devoted to the Idea of Poetry. The sacrament of poetry. Not taking poetry seriously was unacceptable. But that didn't mean discussions couldn't be lighthearted. Lowell loved games. Who were the greatest American poets? What were the best opening lines? He was fascinated by careers and trends, though his work was oblivious to them.

Lowell was critical but rarely unkind. He was open-minded (discussing the disturbing subject matter — murder followed by the rape of a young girl — in Frank Bidart's "Herbert White," he said, "You can say anything in a poem, as long as you place it correctly"), though most of the poems people brought were not to his taste, which leaned toward richer, denser language than most younger poets were writing. And he didn't much care for the personal "confessional" style, which some critics accused him of unleashing. But as Frank Bidart writes in his afterword to Lowell's new *Collected Poems*, Lowell's "confessional" mode was an illusion; he was more interested in the problem of finding a style that would allow him to incorporate autobiographical details than in the mere churning out of autobiography.

But his lack of interest didn't particularly matter to us. We each lived in hope that one of our poems might get through to him (once, one of mine did — a colloquial dialogue poem not at all in a style I'd have predicted he'd like). The main thing was talking about poems and poets, and no one was a deeper talker than Lowell. A poem he wasn't especially interested in could trigger a fascinating stream of questions and associations (I'm sure my own teaching is modeled on his Socratic Q&A). Every so often he'd get tired of looking at new poems

See **OFFICE HOURS,** *page 27*

ROBERT LOWELL'S *COLLECTED POEMS*. EDITED BY FRANK BIDART AND DAVID GEWANTER. NEW YORK: FARRAR STRAUS AND GIROUX, 2003; $45

Doing a spacewalk, keeping faith with the grit

Robert Lowell's poetry goes beyond writing and overflows the usual boundaries between life and art

BY TOM SLEIGH

TREATED BY reviewers as if it were a tombstone, rather than a stepping stone to fresh perspectives, Robert Lowell's *Collected Poems* seems to be falling into the byways of received ideas about his life and work. Instead of focusing on how and why this superbly edited collection will prove a fire source to future readers and writers of poetry, most reviewers are falling back on dated, a little vulgar, predictable rehashes of his marriages and divorces, mental illness, and Boston Brahmin lineage. The poems are treated as poor relations to the life, and they get buried with the kind of expected paeans that are the last clods kicked into the grave of a "great" dead writer expected never to rise — or be read with a fresh eye — again.

Reading some of these reviews, I wanted to pass a law against the use of the word "confessional" to describe Lowell's subject matter, and debar anyone from repeating the old saw that Lowell's late poems represent a falling off from his earlier work. (Rather than waste time debunking the term "confessional," I'll leave the reader to Frank Bidart's trenchant afterword, which shows how insufficient, if not downright banal, such a term is.) The idea that Lowell went dead as a writer after he published *Near the Ocean* in 1967 is perhaps the revenge of later generations that resented his fame, his worldly success, and who were plainly intimidated by his talent and ambition for discovering wholly unexpected ways to write. No one reading *Life Studies* in 1959 could have predicted the hesitant, wayward, heartbroken calm of his last great book, *Day by Day*, published the year of his death in 1977. And if you compare "Waking in the Blue" (from the former), and "Home" (from the latter) — both superb poems depicting Lowell's sojourn in a mental hospital — you would think completely different poets had written them.

This chameleon-like quality has always made Lowell a difficult writer to see whole. But when Czeslaw Milosz writes that the purpose of poetry "is to remind us/how difficult it is to remain just one person,/for our house is open, there are no keys in the doors,/invisible guests come in and out at will....", he puts his finger on one of Lowell's central concerns: the shape-shifting of identity, and the burden that imposes on us as moral and social beings. The lens that he uses to explore this burden is the lens of history, not history as large, impersonal forces working themselves out above and beyond mere human beings, but history as the concatenation of many human personalities caught up in their own intensely personal struggles.

For Lowell, history is a kind of phantasmagoria of collective human strivings, folly, and aspirations. His obsession with autobiography is a historical obsession with first-person, eyewitness accounts that give back to history the feel and texture of flesh-and-blood experience. A quick look at the index of titles reveals hundreds of proper names, ranging from "Abraham Lincoln" as the first entry to "Xerxes and Alexander" as the next to last. The sheer density of reference in poem after poem to historical figures imagined not as abstractions, but as human beings caught up in the struggle of day-to-day life, suffuses Lowell's work from first to last. Conceived of in these terms, history becomes the sum total of every human being's autobiography. Lowell's generosity in devoting his life's work to that intuition is part and parcel of his interest in his own family legacy. But that legacy is only one small part of an immense mosaic that comprises the entire human family.

The house that Lowell keeps for all these different aspects of humanity is truly a haunted one. How many of Lowell's best early poems are about the slipperiness of identity, often dramatized as a form of possession? The intrusion of the supernatural, frequently figured as demons or the Devil entering into a struggling soul, as in "After the Surprising Conversions" (the demon of despair enters one of Jonathan Edwards's flock who goes mad and kills himself), is one of Lowell's main ways of exploring the difficulty of remaining just one person. Another favored device is his use of visionary dreams, in which the dreamer is possessed by another spirit. In "Falling Asleep over the Aeneid," an old man opportunely named Vergil forgets to go to morning service, and instead dreams that the spirit of Aeneas enters into him at the funeral of Pallas. As Aeneas, he wakes to a second self completely enthralled by the violence and wildness of pagan funeral pageantry until a Concord Sabbath church bell rings him awake to "dust/On the stuffed birds" on his mantel. But his identity is still called into question by the ending of the poem, in which he stares at a bust of young Augustus that "scowls into my glasses at itself." This sense of one face imposed on another face implicates the old man in another series of regressions — the regressions back through history to the world of myth. Vergil the old man, as the brainchild of Robert Lowell, the author of the poem, is linked in literary lineage to Virgil, the author of the *Aeneid*. As I suggested earlier, it's as if history were conceived of as an immense composite personality, one personality overlaid on another until the Virgilian world of myth and the present-day world of Lowell's poem fuse inseparably together.

Lowell's insistence that the private and the public, the mythic and the ordinary, the historical and the subjective must be bodied forth as the living texture of individual minds suggests that his career could be read as a massive reaction against the technocratic impulse to reduce experience to a set of manageable abstractions. And so to restore to history the multidimensional sensations of lived and felt experience, the poet made of himself a laboratory of empathetic imagination. The chemical reaction between his own subjective life and historical figures fused biography with deeply introspective and at times phantasmagoric imaginings about the motives and minds that create history — and not simply famous names, but friends, relations, fellow writers, wives, children, and husbands in all their multifarious roles. In other words, Lowell was possessed by the identities of others as subjects of historical inquiry, this sense of possession and inquiry lasting all through the many different phases of his career. His own autobiography was only one among many that he subjected to this highly original, fascinating, and kaleidoscopic view of history.

Seen from this perspective, his work up through *Near the Ocean* elaborates his obsession with history as a web of personal circumstances that overlap and build up into elaborate systems of human folly, ambition, greed — human personality projecting heights and depths of sublimity and depravity.

Two poets consider Robert Lowell

To RTSL, 1985

"I'm drained," the last words, I think, you said
to me, four months before your death, the after-reading
crowd at Harvard lingering for a little piece of you.
Is peace to a heroic sufferer possible in the afterlife
promised by yesterday's priest at the latest funeral?
As the congregation rose, responded, and collapsed,
a crazy redhead derelict poked at my neck
with a leathery Book of Common Prayer. I deserved
it, so I didn't turn around to hiss or beg him off —
I didn't love the deceased and shuddered in failed
grief at the homily's stuffy heaven-bound platitudes.

In my pew, Jewish mourners snuffled, rebuffed again
at the restricted Gates of heaven — no everlasting
Paradise for us. Or fear of Hell. You said you wanted
words meat-hooked from the living steer. You'd miss
them in that sermon but sing a fervent Amazing Grace.
Cal, the students come, no less callow or careerist now;
their dented sensibilities might have offended
or amused you no less than Attila's or our son's
babysitter's views. Had you lived beyond that Yellow
Cab ride, you'd be nearly seventy, more frizzled,
your generation's humble chivalrous relentless pride.

— Gail Mazur

Missives

Dear Mom:

I won't be home for Christmas.
Harvard Square ain't home by a long shot
but where in Seattle could you see
Robert Lowell tramping through the snow
in his red socks, his hair like a weathered
feather-duster, flapping behind him?
They call him Cal, and take him for a statue.
And Richard Howard called one girl and said
We'll take your poem if you change two lines —
on the *telephone* — who sat right down beside me
at the Averof, where retsina runs five-fifty
for the bottle. And just the other
night Rudolph the red-nosed rapist
jimmied my bathroom window with a knife
until I turned the light on and he fled,
never to learn I wasn't even a girl.
The police took fingerprints — believe it —
all over the bloody apartment, as it were,
and David the next-door neighbor said
"I didn't hear a thing cuz I was screwing" —
who's Jewish and doesn't even celebrate
Christmas. And down at the Blacksmith House
where Henry Wadsworth wrote that famous poem
they wouldn't know a chestnut tree
from a lawn umbrella but give a real
good reading every Monday at 8:15.
And I ride a bike. A *bike*. My hands freeze off
and the chain guard doesn't guard my jeans
but I make sweet puffings in the air
behind me, like a breeze machine.
And anyway, the planes are short on fuel.

Dear Son:

Who's Robert Lowell?

— Gary Miranda

Perhaps no other poet has captured the hopelessness of our moment in history as do these lines from "Near the Ocean":

No weekends for the gods now. Wars
flicker, earth licks its open sores,
fresh breakage, fresh promotions, chance
assassinations, no advance.
Only man thinning out his kind
sounds through the Sabbath noon, the
blind
swipe of the pruner and his knife
busy about the tree of life . . .
Pity the planet, all joy gone
from this sweet volcanic cone;
peace to our children when they fall
in small war on the heels of small
war — until the end of time
to police the earth, a ghost
orbiting forever lost
in our monotonous sublime.

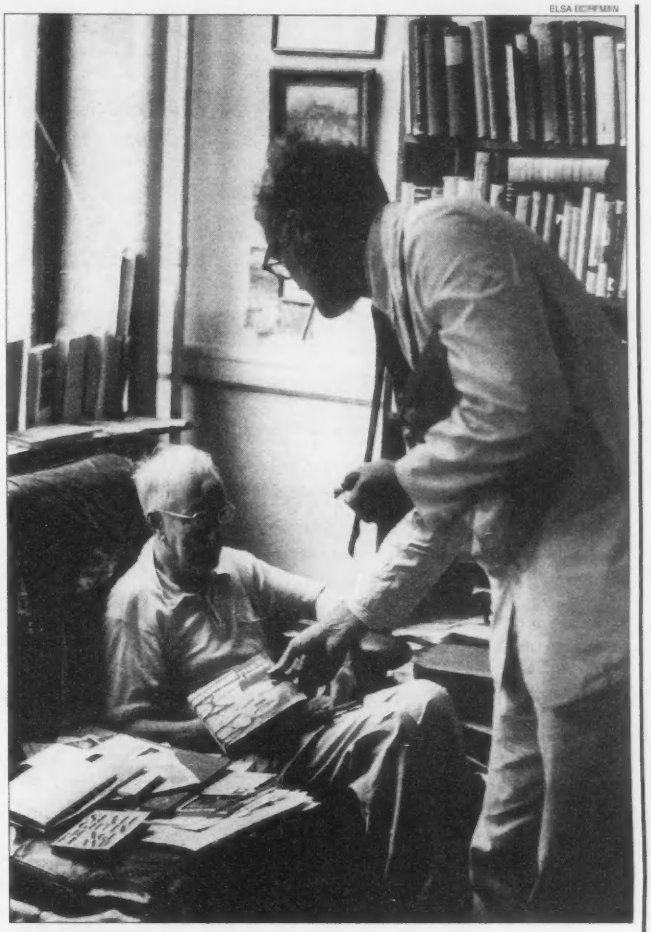
This grim recognition of a stagnant, bloody world dissolving into ghostliness informs his last four books. They project history as a spectral interweaving of the many different voices that inhabit us, none of them authoritative over the others, all vying and colluding to present experience as unique, unrepeatable, fleeing constantly ahead of all attempts to codify it. Correlative to this pinwheel shifting of perspectives is a sense of spiritual vertigo, of stoical heartbreak and nobly doomed futurity as in these lines from *Day by Day*, pitched midway between Lowell's voice and the voice of Ulysses in his poem "Ulysses and Circe":

Young,
he made strategic choices;
in middle age he accepts
his unlikely life to come:
he will die like others as the gods will,
drowning his last crew
in uncharted ocean,
seeking the unpeopled world beyond the
sun,
lost in the uproarious rudeness of a great
wind.

The calm of this acceptance of unavoidable disaster is a hallmark of late Lowell, and represents a major shift from his early poems. But my account of the poet's career as a historian who wants to give, as he says in "Epilogue," "each figure in the photograph/his living name," leaves out the dynamism of his changes as expressed through the radically different kinds of music his poems make over the course of his career. Contrast the way the line units and grammatical units move down the page in stately synch in the Ulysses passage, in which Ulysses and Lowell are possessed by one another's histories, with the smashing, crashing, booming wildness of section V in his early poem "The Quaker Graveyard in Nantucket." In the following lines the sense of possession, of a vast force invading the will and threatening to overthrow its tenuous coherence, is everywhere implied by Lowell's uneasy relationship to meter and rhyme, in which you feel his verbal violence taking possession of the traditional forms and pushing them to the breaking point:

The fat flukes arch and whack about its
ears,
The death-lance churns into the
sanctuary, tears
The gun-blue swingle, heaving like a
flail,
And hacks the coiling life out: it works
and drags
And rips the sperm-whale's midriff into
rags,
Gobbets of blubber spill to wind and
weather . . .

The over-the-top insistence of the rhymes, the relentlessness of the syntax, and the violent enjambments all communicate the sensation of a mind both relishing and repulsed by the whale's dismemberment. The image of the sperm-whale's midriff being ripped into rags by the "gun-blue swingle, heaving like a flail" depicts a body being possessed by an outside force of such violence that the body explodes into gobbets of blubber overrunning the natural world of wind and weather. This exemplifies with a vengeance what Milosz means by "invisible guests come in and out of us at will," both on the level of image-making, and on the more subliminal level of the poem's hammer-and-tongs music. Invisible guests they may be, but do they ever come with an agenda!



ELSA DORFMAN

THE POET *with Grolier founder Gordon Cairnie.*

That agenda could be summoned up by saying that Lowell invented ways of writing about the self that, if he were better understood, would illuminate, and more important, ground much of the previous 30 years' intellectual and artistic debate over the status of the self and its relationship to history. His generosity as an artist extends not only to putting our everyday concerns on an equal footing with strutting abstractions like History. Lowell also dramatizes how individual lives and history are as much about the shadowy colloquy between our own obscure inner voices and the world at large, as they are about verifiable subjects with names like Alexander the Great, Marcus Cato, Joinville, Robert Frost, and of course, Robert Lowell.

In keeping with this sense of history as a projection of liminally shifting identities, Lowell was the kind of artist who could only keep his work alive by constantly changing his stylistic spots. His fundamental orientation to language in one book was often an impediment to his writing the next. So to talk about his development is to talk about not only what he learned, but what he unlearned. Essentially, he oscillated between wanting to make a verbal equivalent of experience in all its physical immediacy, as in *Life Studies*, and wanting to trust to the currents of language to overbear experience, to make experience serve language in all its wayward associativeness, as in *Day by Day*. As an example of this oscillation, Lowell's early obsession with descriptive vividness as a way of grounding experience gives way to an obsession with aural plenitude, in which his poems become permeable to many different voices, all speaking from their own unique perspectives and resounding together in the echo chamber of the poet's mind.

Both as a creature of language and as a writer who would make language serve the shining surfaces of the world, Lowell showed himself supremely gifted. His fidelity to each way of writing, as well as his immense skill in fusing these modes together, seems to me part of the overflow of possibilities that Lowell offers to younger poets and readers who are lucky enough not to have suffered through the long night of critical commentary devoted to "confessional poetry." No other poet of his century could make words do a wilder spacewalk while keeping faith with the daily grit.

What his example so generously teaches younger poets is how to use antithetical conventions — whether of collage and fragmentation, or the equally difficult ones of lyric narrative — to make a poem too messy to be thought of as an artifact, and too wrestled with and considered to be condescended to as process. Lowell, a compulsive reviser, wanted the labor to show: effortlessness and ease, a kind of spurious, surface perfection went against his impulse to roughen things up, to break down the expected boundaries between life and art. In all its variety and attractive virtuosity, its calculated messiness that challenges and defies and shrugs off the usual assumptions about the purpose of collected poems, his poetry teaches us that art is something you do today for today, while acknowledging that the past can never be anything other than provisional, an educated guess about a phantasm that bears uncanny resemblances to the one hazarding the guess. ■

Tom Sleigh is a poet who lives in Cambridge and New York City.

OFFICE HOURS, *from page 25*

and preferred to talk about his own favorite writers. I remember a probing "tangent" on Hart Crane. And Lowell thought a great deal about his friend John Berryman's suicide. Once he devoted a particularly moving session of "office hours" to Berryman.

One of my favorite episodes was when a young Radcliffe undergraduate brought in a poem (I can't remember the title) about a statue in Mexico. By this time, the mid 1960s, after "For the Union Dead" and just after the publication of *Near the Ocean*, Lowell had become our major political poet. He was struck by this student's poem, and it was thrilling to see him get excited about something of "ours." His jubilation raised everyone's spirits, and an animated discussion ensued extolling the virtues of one or another aspect of this poem. When the discussion subsided, one of the undergraduates, who was working on the *Harvard Advocate*, the famous undergraduate poetry magazine (which had never accepted a poem of Lowell's in his brief undergraduate career at Harvard), cleared his throat and said something like: "We at the *Advocate* would be interested in considering this poem." Without missing a beat, Lowell waved away the invitation and said: "Oh, you can do better than that!"

After office hours, Lowell would go for lunch to the Iruna, the quiet little Spanish restaurant set back from what was then Boylston Street (now Kennedy Street). A small group of us would follow him there, wending our way through Harvard Square like ducklings after their mother. Lowell would order a basque omelet sizzling in cream (it's no longer on the menu), avocado and sour cream with baby shrimps, and a pitcher of sangria; he'd usually pick up the check, until we stopped letting him. The conversation about poetry continued, only in a pleasanter atmosphere.

Once, after lunch, I walked with him back into Harvard Square. He wanted an ice cream at Bailey's, where I ordered a vanilla malt with an egg in it (a Bailey's specialty). He'd never heard of putting an egg in a milk shake and had to try one too. He was so exhilarated, he wanted to take a long walk, and we strolled all the way up Brattle Street to the Armenian Church on Sparks Street and back. It was, I think, the longest time I'd ever spent alone with him.

He was probably on the verge of one of his annual manic episodes. In office hours, we could usually tell this was coming when he started to go on at length about Hitler or Napoleon. Then he'd miss the last few weeks of classes because he'd admit himself to McLean. I visited him there once, with Frank Bidart. He had asked us to bring a Pinter play for us to read out loud together, but when we got there, he was too distracted to concentrate. The turning point was the discovery that lithium could level the highs and lows of what is now called bi-polarity. He started taking it, and it worked. In all those years of office hours, I'd never seen him do anything aggressive or mean. He'd get obsessed. But he never lost his sense of humorous irony or his kindness. None of his biographers has captured his most attractive qualities, which were pervasive. You can hear them on his poetry recordings — his jokes, his seductive chuckle, the way he'd interrupt a poem with a fascinating footnote — just as he did in office hours.

I attended office hours regularly. Despite his toughness, he was never unsupportive. When my very first poem was accepted for publication, I telephoned Frank Bidart with the news, and Lowell was there visiting him, so he was the second person to congratulate me. He still knew what it felt like and his pleasure was genuine. When I started looking for a teaching job, I asked him for a recommendation, which he happily agreed to write. Years later I saw it — it was generous. And sweet. I was so shy around him, he evidently thought I'd been an undergraduate, and said in his letter that he looked forward to my comments and wished I had spoken up more. There were certainly people attending his office hours who wanted to hear their own voices; but most of us were there to hear what Lowell had to say, and we were never disappointed. ■

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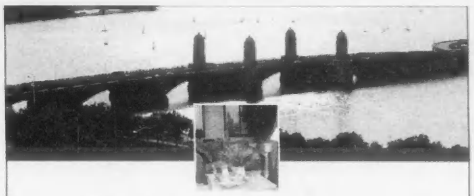

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Sm 2-3 Bdrm house, fresh rehab, hdwd floors, W/D, D/W, driveway, pets ok. Close to T, $1900+/mo. Call 617-721-0526

CENTRAL SQUARE
FREE MONTH'S RENT
MOVE into this 4BD in CAMBRIDGE, very close to MIT. Huge EIK w/granite counters, Dishwasher, Yard. Avail 1/1. $2195. HAJJAR MANAGEMENT. 617-859-1749. Ask for Paul

HAJJAR
REALTY AND MANAGEMENT CORPORATION

DORCHESTER 3Br $1500, Living room, kitchen, bathroom, Pantry and a Back Porch, all Mint Condition, Deleaded, Grand Central Apartments, Open on Weekends 617-342-7118.

www.grandcentralapartments.com

EAST BOSTON: enormous 1BR. HWF, french doors, easy on st. pkg. 1 blk to Indry, 4 mins to Blue line & shops. Avl now! $900+ utils 1st/last. No pets. 617-569-5897

EAST BOSTON 1BR $750, Large, Renovated, Modern kitchen and Bath, Exposed Brick, Walk in closet, Double glazed windows, Grand Central Apartments, Open on weekends 617-342-7118.

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GET RESULTS!
Make your ad stand out and increase response by including one of our eye catching icons in your line ad. Call For Details:
617-859-3300
PHOENIX CLASSIFIEDS

JAMAICA PLAIN
Lg sunny 3 story 3BD apt. Fenched in back yard. prk. Nr T. Pets ok. $1600 p/mth (1st/last/sec req.) AVAIL NOW! 617-501-8239

MALDEN
2 BD in 5 rm Victoria Hm. On bus line, w/D hookup, $1400 p/mth (1st/last/sec req) Avail 1/1. 781-662-2169

ROSLINDALE/WROX Beautiful spacious 3BR in owner-occupied home. Newly renov. EIK, luxury bath, LR, DR, all HWF. Quiet neighborhood, near JP. On T bus, 10 min to Forest Hills. Pets OK, n/s preferred, $1500 unheated. 617 548 1518

SAUGUS
Brand new 2 BD apt 1st fl of 2 family. hrd flrs, central heat/air, lrg kitchen and DR, D/W, microwave, lots of cabinents, W/D hook-up or coin-operated. 2car + prk. 15 min bus ride to Boston. $1300 + util. By owner. 781-233-8348

SOMERVILLE
HOUSE FOR RENT
Somerville. Walk to Orange line. 7rms/4BRs. $1700/mo. Off street parking. Yard with porch. Call 781-396-4842

SOMERVILLE Porter Sq. 2Br $1100, First Floor, 88 Bus to Lechmere/ downtown across the street, walk to porter, kitchen, living room, dining room, Grand Central Apartments, Open on Weekends 617-342-7118.

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SOMERVILLE Nice Modern Studio in a three Family house, 5 minute walk to Orange line, 2 minutes to Bus, Utilities included in Rent, Laundry in Building, Grand Central Apartments, Open on weekends 617-342-7118.

www.grandcentralapartments.com

SWAMSCOTT/LYNN: Block to beach. Beaut. Victorian, HWF, sunny, ocean view. Ht incl, pkg, yd, ammenities. $1350. 781-477-7947

SWAMSCOTT: stunning ocean views, newly renov. 2 level apt. Across st. from beach, HWF, pkg, yd, ocean side deck. $1300 978-317-7853

WEST ROXBURY: 1st fl apt of 2 family (owner occupied) 2BR, fireplace HW flrs. Avail now. 617-325-6808

Sublets/ Temporary

ALLSTON: 1rm in 4BR apt. Student pref. Nr T, dshwshr, storage, $615+. Pet and smoker ok. Avl 1/1-8/31. 617-407-0654 or 617-254-0603

Look for a job in the office.

thePhoenix.com

Roommates

ROOMMATES

BRIGHTON: Must [illegible] 3 bdrm apartment. The room is average size, eat in kitchen w/ pantry, 2 porches W/D ifil, 66, 57, 64, 70 buses and B-Line. On street parking great place $566 No freaks. Call 617-721-7761. or f5rippi@yahoo.com

GET RESULTS!

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PHOENIX
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Rooms Available

Boston

Zen Martial Art Temple living, study under Shim Gum Do, Mind Sword Path Founding Master, Zen Master Chang Sik Kim. Spacious, clean, secure living near Cleveland Circle. Private room, beautiful grounds. Meals, utilities, training fees included $800/month $50 parking. Call Mary Stackhouse (617)787-1506.

Zen Martial Art Temple living, study under Shim Gum Do, Mind Sword Path Founding Master, Zen Master Chang Sik Kim. Spacious, clean, secure living near Cleveland Circle. Private room, beautiful grounds. Meals, utilities, training fees included $800/month $50 parking. Call Mary Stackhouse (617)787-1506.

ALLSTON: $475/mo. 13x13. M prof/grad 25 and +. Avl 1/1. Nr T and bus lines. Pkg, w/d, N/pref No pets 617-783-7173

ALLSTON: 2M 1F & 1cat sk resp M/F 30+ for 4BR apt avail now. No more pets pls. Lori 617-504-9926 or greenhouse76@comcast.net

ALLSTON: Nice RM in 3 person apt. Nr bus line & green line. $500/mo +utils. Avl now! Nice quiet loc. 617-782-3476.

BELMONT: lg 3BR, 10 mins to Harvard, HWF, fireplace, fully applianced, storage. $1500 negotiable 617-484-1043

BRIGHTON

1BD in clean 3 bdrm apt. W/D in apt. Cls to Bus. N/S $475+ Utils. Avail now! 617-965-3548

Brighton/Clevelnd Circle Skg 24+ M/F to shr 2BR, B/C/D green line near BC & Bu shuttle, AC, elevator, quiet, good light, very nice. Pets ok on-st. pkg $650/Mo 617-359-5889

BRIGHTON:

1rm avail in 3BR. Pets ok, Nr T, Avail 1/1 $595/mo marg@bu.edu

BRIGHTON:You get 1 bedroom, small office, dining room and living room for yourself, We share the bathroom and kitchen. Located in Brighton center near St. Elizabeths. $675 +util Contact Rich 617-905-6103

BROOKLINE/WASH SQ: Skg M N/S for BR in 3BR apt, utils, sunny, HWF, w/ndry, 2 blocks to T, deck. $600 utils incl avl 1/1. 617-566-3526.

CAMBRIDGE/WATERTOWN: Spac 3BR apt, 2 floors, Attic, 2 LRs, summ, paid table, W/D, grbg disp, drvwy, newly renov. Skg 1 rmmt. AVAIL NOW. $533/mo. 617-924-5945.

CENTRAL SQ. Share $500 Own Br, FREE HEAT, Month to Month, Near the T, Female seeks same, Non smoker please, Grand Central Roommates, Open on weekends 617-342-7172.

www.grandcentralroommates.com

Cool Roommate Wanted
-Cambridge / Central Sq - Inman Sq $750 Share a cool pad with a hip laid back chic. You can be m or f, just be respectful & considerate - messy ok, dirty not ok. This is a huge 2 floor, 2bdrm apt. Tons of space (room for a study). Free W&D in apt, w/w carpet, Jacuzzi bathtub, big yard, deck, quiet St. Must like cats. 10 min walk to 2 Redline T stops, near Rt93, MA Pike, also on Bus Rts. Can move in before Jan 1. Call 617.864.1595 or email krustysgirl@aol.com

COOLIDGE CORNER Share $720 Own BR, Spacious, Sunny, Quiet, Hwf, Dishwasher, washer and dryer in the basement, Grand Central Roommates, Open on weekends 617-342-7172.

www.grandcentralroommates.com

DORCHESTER: rmmte wntd for beautiful 4Br apt. pkg, w/d, Nr Ashmont T, $550/mo + utils. Avl now! 617-821-9071

DORCHESTER: Seeking Female to share nice 8 room apt. $475/mo +utils. Near T, storage, Available ASAP! 617-265-3225

JAMAICA PLAIN

2 rmmt wnt for sunny 3 story 3BD apt. Fenced in back yard. prk. Nr T. Pets ok. $533p/mth. STUDENT FRIENDLY. AVAIL NOW! 617-501-8239

JAMAICA PLAIN: 1 MAT M/F to share 3BR apt nr Arboretum & T. W/D, D/W, hdwd flrs. N/S. $550+ utls. 617-522-4046

JAMAICA PLAIN:Prof M seeks prof M/F to shre roomy, bright & quiet 2 BR condo. 6 mins to Arboretum, 5 mins to Forest Hills, K, LR, DR; W/D. Plus 1 cat. Avl now! $600/mo tv/hw incl. 617-983-8635. or 617-512-6042

JAMAICA PLAIN Share $500 Own BR, Own Bathroom, Friendly responsible Female Professional seeks m/f, Internet access, cable TV, Garden, Grand Central Roommates, Open on weekends 617-342-7172.

www.grandcentralroommates.com

MALDEN: Spacious 2(could be 3) bdr apt. Hardwoord flrs, EIK, oft-St. Prking, walk to T & bus. 2cnd floor of 3 family house, quiet neighborhood. $1500/Mo no utilities. First/Last/Security required. Must have good credit. E-Mail for more info or to view apartment. Ready to rent January 1st Ariane_Taylor2003@Yahho.com, please use subject line: Apartment

MEDFORD: 1 sm BR avail. Skg easy going rmmt to share house w/ 3 others. Dishwsh. W/D, fireplace, prkg. On bus line. Pets welcome. Avail 1/1. $550/mo + util. 617-721-4429.

NEWTON/WALTHAM: BR AND private study in quiet 3BR house, vaulted ceilings, wood stove, skylights. Must be seen! 12/1. $865. 617-243-0919

NORTH CAMBRIDGE: 1 BR in 2BR, 1st floor of house w/prof male 34. W/D in apt, Dishwasher, LR, DR, huge kitchen, near Porter, Davis, Bus, Redline. Cats OK. Avail 1/1. 700+util. Joel 617-501-1501

QUINCY

★★★★★

QUINCY PARKING

Do you need it this winter? Parking space available in an indoor garage near T station. $45. HAJJAR REALITY. 617-859-1749. Ask for Paul.

HAJJAR
REALTY AND MANAGEMENT CORPORATION

Somerville:furn, nr T, quiet, gay fdly hsld, mircro, frid, cable in room. $165/wk. 150 after 4mos. 4 wks. up frt. 617 666 4130

SOMERVILLE/HVD

1 BD in 4 BD apt avail 1/1. $600 monthfirst & last, no deposit. Call 617-593-6419

WATERTOWN: SQ: beaut sunny rm in 2Br avl 1/1. can be part. furn. HWF, off st. pkg, rm for storage, EIK, pet neg. $550/mo + sec. 617-869-3416

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Raise awareness and funds for:
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fax: 617-629-4510;
or e-mail: jgolden@sharegroup.com

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THE BUSINESS OF SOCIAL CHANGE
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Phoenix Apartment Index

LOCATION	AVAIL	RENT	APARTMENT COMMUNITY	REALTOR	PHONE	EMAIL / WEB	STUDIO	BEDROOMS	BATHS	PARKING	ON T LINE	LAUNDRY	HEAT/HW INCL	DISH/DISP	HARDWOOD	PATIO/DECK	PETS OK
Allston	1-Dec	Call	Various	None	617-699-6667	none	Y	1,2	Y	Y	Y		Y		Y		No
Back Bay	Now	Call	Private	None	617-266-5900	none	Y	Y	Y	Y	Y	Y	Y		Y		Y
Beverly	Now	$900-$1550	Private	None	978-922-5082	none		Y	Y	Y	Y	Hkup	HT	Dish	Y		No
Boston	Now	Call	Charles River Park	None	617-742-2925	www.equityapartments.com	Y	1,2,3	1,2,3	Y	Y	Y		Y	Y	Y	N
Boston	Now	$887+/M/F	Private	Federal Management Co.	617-267-8433	none	Y	1,2	1,2	Y	Y				Y		Y
Brighton	Now	$1,195	Private	Hajjar Management	617-859-1749	none		1			Y			dish	Y		
Cambridge	Now	Call	Museum Towers	None	617-545-1858	www.museumtowers.com		1,2	1,2	Y	Y	Y		Y			
Cambridge	Now	$1,875	Private	Hajjar Management	617-859-1749	none		3,4		Y	Y						
Chelsea	Now	$825!	Apt/House		617-389-8174			2	1	N	Y	Y	N	N	N	Y	Yes
Dorchester	1-Dec	$1,300	Apt/House	None	617-875-9131	none		3			Y		Y			Y	
Dorchester	Now	$995+	Various	At Home Realty	617-436-7676	www.athomeboston.com	Y	1,2,3	1,2	Y	Y	Y	Y	Y	Y	Y	
Dorchester	Now	$1,175	Private	None	617-696-2074	none		2	1		Y				Y	Y	Pets
East Boston	Now	$1,550	Private	None	617-354-0088	none		1	1	On Street	Y	Y	Y	Y	Y	Patio	
Fenway	Now	$1,695	Private	None	617-450-2827	none		3	1		Y	Y		Y			
Fenway	Now	$1100+	private	Barkan Management	617-424-6783	none	Y	1-4	1,2		Y						
Fenway	Now	$1100-$2050	Various	The Copley Group	617-247-3070	none	Y	1,2		Y	Y		H/HW		Y		
Fenway	Now	$1,050	Private	Hajjar	617-859-1749	none	Y		1	permit	Y		H/HW		Y		
Hyde Park	Now	$1,200	Private	None	617-327-6300	none		2	1	Y	Y	Hkup	HW	Disp.		Y	Negs.
Jamaica Plain	Now	$1,550	Private	None	617-338-1681	none		2	1	Y	Y	Y		Y	Y	Y (2)	Y
Jamaica Plain	1-Jan	$900	Private	none	617-524-6976	none		1	1	On Street	Y		HW			Y	N
Jamaica Plain	1-Dec	$1,700	private	None	781-467-8461	none		3	2	Y	Y		N	Y	Y	Y	cats
Jamaica Plain	1-Dec	$1,500	Private	none	617-524-2038	none		3	1	On Street	Y	Y			Y	Y	Y
Malden	Now	Call	Malden Gardens	none	781-322-0580	none		1,2	1,2	Y		Y		Y		Y	Y
Medford	Now	$2,800	Private	None	781-526-2472	none		4	2	On Street	Y	Y	Y	Y	Y	Y	
Quincy	Now	Call	The Highlands	None	877-804-4533	www.highlands-atk.com		1,2	Y	Y	N	Y		Y		Y	No
Quincy: Marina Bay	Now	$1050-1200	Private	None	617-328-3948	earlbuzz@aol.com		2		On Street		Y	HW	Disp.			Cats
Quincy Center	Now	$850	Private	None	617-328-3948	earlbuzz@aol.com		1		Off St.	Y	Y		dish			Cats
Somerville	1-Dec	$700-$800	Private	None	617-776-3155	none		2	1	Y	Y	Y	Y	N	Y	Y	Cats
Somerville	Now	$1,000	Private	None	617-342-7118	grandcentralapartments.com		2	1	On Street	Y						
South Boston	Now	$900	Private	None	617-593-2328	peggydavismullen@yahoo.com		1	1		Bus Line						Y
Watertown	1-Dec	$2,400	House	Joan	617-484-8340	[illegible]		3+	2.5	Y	Y	Y	HW	Y	Y	Y	No
Special House Shares																	
Roslindale	Now	$700	Private	None	617-366-5181			1 bdrm in Hse	1	Y	Y						
Medford	Now	$675	Private	None	781-396-6304			1 bdrm in Hse									
Jamaica Plain	Now	$700	Private	None	617-323-9220	none		1 bdrm in Hse	1.5		Y	Y			Y	Y	

CALL 617-859-3300 TO BE LISTED IN THE PHOENIX APARTMENT INDEX

Jobs

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email: classifieds@phx.com | www.thephoenix.com

JOBS

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PHOENIX CLASSIFIEDS

I recently ran a help wanted ad in your classified section for sales/marketing positions with my company, Vector Marketing. The ad ran for 16 weeks and generated a terrific response. Even better, **I received more qualified candidates from my Phoenix ads that I did from my ad in any other publication.** With the high unemployment rate today, I was delighted that the Phoenix generated aggressive, qualified sales people. Combined with your reasonable rates and attentive service, working with the Phoenix was a pleasure. I'm certain to repeat. Your paper will continue to be an integral part of our recruitment advertising efforts. Thanks again.
-Dave Drinnan
Vector Marketing

Activism

VOLUNTEER Opportunities Someone needed to help blind person a couple hours per week w/reading. 617-734-5887.

Bar/Club/ Restaurant

FEMALE DANCERS
EARN UP TO $800+/wk. Must be 18+. Flex hrs/No exp nec. call Alex:
617-427-6514

HOUSTON'S RESTAURANT
is seeking full time sophisticated and friendly servers and greeters. Apply in person 3-5pm Mon-Fri. 60 State Street Faneuil Hall.

Business Opportunity

10 PEOPLE NEEDED
Work from home opportunity. Achieve your fortune
$500-$5000/mo.
www.dreamconvoy.com

DATA ENTRY. Work from home. Flexible hours! Great pay! Computer required. 1-800-382-4282 ext. #8. (AAN CAN)

Earn Money, Travel, Have Fun! Hiring Outgoing, Enthusiastic, Energetic, Young People. Two Weeks Paid Training, Travel Expenses Paid, Casual Dress and Atmosphere. Must Be 18 or Older. Call Alice 866-517-9577. (AAN CAN)

Earn Money, Travel, Have Fun! Hiring Outgoing, Enthusiastic, Energetic, Young People. Two Weeks Paid Training, Travel Expenses Paid, Casual Dress and Atmosphere. Must Be 18 or Older. Call Alice 866-517-9577. (AAN CAN)

eBay Opportunity! $11-$33/hr. possible. Training Provided. No Experience Required. For More Information Call 1-866-621-2384 Ext. 7171 (AAN CAN

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MEDIA MAKE-UP ARTISTS earn up to $500/day for television, CD/videos, film, fashion. One week course in Los Angeles while building portfolio. Brochure 310-364-0665 www.MediaMakeupArtists.com (AAN CAN)

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DIGITAL PHOTOGRAPHERS needed in Boston. Thurs- Sats (some or all nights). Must own digital camera over 3.0 megapixels, PC computer, Cell Phone, NO dial-ups, 128 MB memory or more, good battery life. Late night shifts at Boston clubs and bars. Email inquiries to bostonphoto@joonbug.com

LIVING ASSISTANCE UNIQUE OPP !
Energetic Student/Anyone, No exp. necessary! Great Pay! To assist disabled woman call 617-731-6228 or millerharpo@aol.com

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Massage Therapist Wanted
For a new clinic in Brookline. 300 hrs of massage therapist training preferred. 617-594-6333

MASSAGE WANTED: 34yr male seeking female masseuse to help with stress reduction/relaxation on regular basis. Will pay top $ for right person. Call Brian@ 617-835-2176

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Need female models with proportionate bodies for life-drawing in private studio. No exp. reqd. $60/3hr. Brief interview reqd.617-787-0851
www.hamed.info

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For 24 hour chatline. Easy, fun, great $$$$. Call Now:
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Computer versatility a must. Call 508-457-5513. Day and/or Evening shifts avail.

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Professional

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ENTRY RETAIL
Eros Boutique, Fetish Store seeks P/T help 25-35 hrs p/ week doing retail & computer work. Hrs 4-10pm. Opportunity for advancement. Resumes accepted at 581 A Tremont St, Boston, MA. 617-425-0345

Sales/Marketing

INSIDE SALES
PHONE PROS WANTED
Full time position selling B to B on the phone. No experience necessary but sales or telemarketing experience is a plus. Must have excellent computer, customer service and organizational skills. Salary + Commission + Bonus and Benefits. Please call
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Realistic $70K Potential. Training provided 800-704-6513

Sales/Marketing
$200K+ 1ST Year Potential!! Home based not MLM. No selling.**800-606-8411**

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WE WANT MINORITY WRITERS: The Academy for Alternative Journalism, supported by alternative papers like this one, seeks experienced minority journalists and students (college seniors and up) for a paid summer writing program at Northwestern University's Medill School of Journalism, Chicago. The eight-week program (June 20 - August 15, 2004) aims to recruit talented minority writers into the alternative press and train them in magazine-style feature writing. Ten participants will be chosen and paid $3,000 plus housing and travel allowances. For information visit the Web site at www.medill.northwestern.edu/aaj or write for an application: Academy for Alternative Journalism, Northwestern University, Medill School of Journalism, 1845 Sheridan Road, Evanston, IL 60208. Email altacademy@northwestern.edu. Application deadline February 9, 2004. (AAN CAN)

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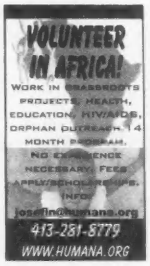
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DIRECTOR OF MARKETING
The People2People Group, the largest provider of voice and online personals services to media companies in the United States and abroad, and a division of the Phoenix Media/Communications Group, seeks a Director of Marketing with 5-8 years of experience in marketing the products and services of a fast-paced, media-focused company. Responsibilities will include: 1. Developing and directing plans for all company marketing needs including sales and promotional material, trade shows and public relations. 2. Managing the concept and creative process for all client marketing campaigns in print, radio, email, web and wireless web, delivering high impact campaigns, measurable by customer adoption and retention on budget and on deadline. 3. Shaping and defining all aspects of the user experience including: the ad placement process, what the customer hears or sees, the call to action, presentation, pricing, availability, distribution, and marketing/notification schemes. 4. Managing product design, branding definition and development for all print, voice, web and mobile services. 3-5 years management experience required. Strong knowledge of the internet a must. Solid copywriting skills preferred. Experience/knowledge of mobile services including text messaging also a plus as the Director will be contributing to the domestic launch and growth of g8wave, our mobile marketing division.

WEB APPLICATION SOFTWARE DEVELOPER
The Web Application Software Developer, as a junior member of a diverse software development team, will have a key role in developing web sites and components supporting P2P's many client relationships and communications including the new partnership with Match.com, the world's largest on-line personals provider. The successful candidate has 1-3+ years of hands-on commercial web development experience using Microsoft Technologies with a depth of skill in VBScript, Javascript, DHTML, and the range of other ASP Technologies. While this position is definitely not a design role, experience with Photoshop, Illustrator, and Shockwave Flash are valued assets. Candidates will be asked to demonstrate their skills as part of the interview process and live web project examples or references are invited and encouraged.

ACCOUNT EXECUTIVE:
Responsibilities will include managing all aspects of client services for a base of publication accounts; focusing on strategy and tactics for key accounts to maximize growth and to achieve the projected performance, which includes the following: providing effective business review planning and presentation and contract renewals; as well as developing and executing product promotions. You will also maintain appropriate records, weekly analysis of accounts (formal and informal), and frequency of contact for each publication based on importance and needs; and maintain client database with current status, details and facts. A proficiency in Word, Excel, PowerPoint and Filemaker Pro is preferred.

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The Boston Phoenix, a premier industry leader in the cultural scene, has an exciting opportunity available for a self-motivated, creative, intelligent, persuasive, and dynamic individual with outside sales skills. As the Theater Account Executive you will be responsible for the growth in profitability of numerous established theater accounts and various members of ARTS Boston. You are responsible for prospecting; conducting effective sales presentations, closing and servicing established accounts in order to achieve or exceed assigned sales goals. The successful candidate will possess strong communication skills and will sell display-advertising space to a diverse and exciting group of clients, business owners and advertising decision-makers through relationship building and on-going management of the account. The ideal candidate will be driven to develop new business via cold calls and client presentations, and prepare and execute a comprehensive sales plan. Must have at least one year of outside sales experience. Prior media sales a plus, but not necessary. In addition to unlimited income potential and professional growth opportunities, we also offer a comprehensive benefits package.

TRAFFIC COORDINATOR
We have an exciting opportunity available for a well organized and well detailed oriented individual to work in our fast paced traffic department. We need an assertive person to take charge of billing and layout. 1 year of media or agency traffic experience a plus. Will provide opportunity for growth.

GENERAL ACCOUNTING MANAGER
The Boston Phoenix, New England's largest weekly newspaper, seeks a General Accounting Manager. Duties will include but are not limited to:Managing and coordinating all aspect of the general accounting process, which includes the process improvement of the monthly close, preparation of financial statements and coordinating inter-company activity; Overseeing balance sheet reconciliations and preparation of year-end work papers; Indirect management of general accounting staff; and compliance with corporate policies and procedures as well as external reporting requirements. Ideal candidate will have 4-6 years of experience with a Bachelors in Accounting or Finance. Must be proficient in Microsoft Word and Excel. Great Plains and Payroll experience a plus.

CLASSIFIED LINES ACCOUNT EXECUTIVE
The Boston Phoenix seeks entry level Classified Account Executives. These are great opportunities for those who are looking at breaking into media sales. Successful candidates will be highly organized, show good analytical skills, inside sales experience a plus but not required as we will train the right person. Responsibilities will include selling classified advertising, sales routine: 70% outbound calling and 30% inbound calls.

EMPLOYMENT SPECIALIST
Our expanding HR Department is seeking a recruiter with at least 2 years of experience in either a corporate or agency setting to help us in recruiting employees for positions at all levels.The ideal candidate will have a high degree of initiative and excellent interpersonal, organizational and time management skills. Must have superior written and oral communication skills and the ability to take independent action. Must also be able to develop programs and strategies that will enable us to hire quality people and to source more effectively.

Fax, mail or email resume with salary requirement to: Human Resources
126 Brookline Avenue, Boston, MA 02215 • Fax: (617) 425-2615 • jobs@phx.com eoe

FNX
RADIO NETWORK

FNX ACCOUNT EXECUTIVE (BOSTON, MA; PROVIDENCE, RI; & PORTSMOUTH, NH AREAS)
FNX is THE Alternative in New England, and if you share that kind of attitude, you might be right for us. We're looking for energetic and enthusiastic individuals who walk our walk and talk our talk. If you think you have the right stuff, let us know. A minimum of 1 year sales experience and ability to generate new business a must. Experience in media sales a plus.

TRAFFIC COORDINATOR (PROVIDENCE AREA)
We have an exciting opportunity available for a well organized and detail oriented individual to work in our fast paced traffic department. We need an assertive person to take charge of billing, contract entry, and compilation of commercial logs. 1 year of agency, media, and/or broadcast traffic experience preferred, knowledge of Visual Traffic a plus.

FNX LOCAL SALES MANAGER (BOSTON AREA)
Think you have what it takes to lead and develop the sales team of the nation's only true alternative radio station? 101.7FNX Radio, has a 20 year heritage as an independent, cutting edge musically adventurous major market radio station. The FNX Local Sales Manager must fully embrace our mission, possess strong creative, communication and motivational skills and have a track record of consistently achieving sales goals. Must have at least 5 years of broadcast sales experience. Radio sales management experience and a passion for alternative music strongly preferred.

RADIO ENGINEER (PROVIDENCE AREA)
FNX seeks a qualified person for a newly created position. You will oversee the technical engineering aspects of our Providence 50,000 watt station including transmitter service/maintenance and studios. Candidates must have solid experience in technical areas of operations, transmitters, RF maintenance, equipment installation, studio maintenance, digital audio, computer operating systems (Windows, NT), and networking. Experience with AudioVault Automation a big plus. Other duties include assisting the Promotions and Programming department's with remote broadcasts. Some on-call duties required. Please note that this is not an audio production position, radio transmitter experience an absolute must.

PROMOTIONS COORDINATOR (BOSTON AREA)
We seek an enthusiastic and detail oriented team player to work in our busy promotion department under the guidance of the Marketing Director. Will be responsible for coordinating on-air giveaways and work with local concert promoters to create on-air promotions. You will also plan, coordinate, and execute on-site promotions and assist with major station events. Must have outstanding time management and follow through skills. 2-3 years previous full-time media promotion experience, radio promotions experience preferred.

OVERNIGHT ON-AIR PERSONALITY (BOSTON AREA)
Are you trying to get to the next step of your career in radio, FNX is looking for a new on-air personality for the overnight shift (12am – 6am) in Boston. We're looking for someone that is knowledgeable and passionate about alternative music and can relate this lifestyle to our listeners. This person will also be responsible for occasional live appearances. Some radio experience in a larger market preferred. Please send your resume and a demo tape in order to be considered. Please – no phone calls and only qualified applicants need apply.

MORNING DRIVE ON-AIR PERSONALITY (BOSTON AREA)
FNX is looking for a new on-air personality for the morning drive shift (6am – 10am) Boston. We're looking for someone that is knowledgeable and passionate about alternative music and can relate this lifestyle to our listeners. This person will also be responsible for occasional live appearances. Significant radio experience is necessary and experience in a top 25 market preferred. Please send your resume and a demo tape in order to be considered. Please – no phone calls and only qualified applicants need apply

Fax, mail or email resume with salary requirement to: Human Resources
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Furniture

ADJUSTABLE BED Electrically Operated head/foot adjust. good condition $50/bo 617-522-9239 or 617-522-5424

ANTQ. Mahog Parlnrs dsk $3295. Oak ent ctr, $99; White etagere $45; 2 bar stools $35ea. 781-721-6972

BEDROOM SET All new solid cherry wood sleigh bed. Dresser/mirror/chest/2 night stands. Armoire avail. Unused still in boxes. Cost $6800 - Sacrifice $1995. Hand deliver 617-590-6493

BLACK IRON CANOPY Footboard & Headboard frame, queen orthopedic mattress/box unused, still in plastic, Cost $1265 - sell for $395 will deliver 781-983-2011

thephoenix.com THE ARTS & ENTERTAINMENT AUTHORITY

BRASS BED w/ frame. Brand new in boxes. Queen size orthopedic mattress/box, new in plastic. Cost $100. Sell for $375. Can deliver 781-983-2011

DESK with hutch (24"w x 49" l x 30" h) - $60 Whitegate wooden organizer, ideal for sewing crafts, etc. $60. Twin size mattress, box spring, metal frame - $100 Call 617-444-1632

DINING ROOM SET 13pc cherry wood, double pedestal table, 8 upholstered chairs, lighted china hutch & buffet, sideboard & server, never opened. Cost $7800 - sell for $2600. Can deliver. 617-590-6493

DINING ROOM SET Mahog. 50 yrs dlb pedestal tble, SB chairs, server, pristine, $3500 781-944-1944

ETHAN ALLEN furniture. 10 pc maple wall syste.m. retail $12,000, asking $4500/bo 781-545-1275

KING BRASS BED w/ frame in boxes. Extra plush , orthopedic pillow top mattress, box spring still in plastic. Cost $1625 sell for $525 will deliver 617-590-6493

KITCHEN CABINET $75/bo. Bookcase $35/bo. More 617-327-8916

Leather sofa $295, Solid wood tbl w/chairs $195 hdwd Queen Bed $170, Central table $80, etc. 617-216-2287

MATTRESSES Full set - $250, twin - $50. Solid wood tables $50 - $140. Shelves $30 - $120. Chairs $30 - $90. Air purifiers $80/$100 617-327-7605

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Solid wood construction for extra durability. Bookcases, armores, beds, dressers, desks, cd/dvd racks. Free local delivery! 57 Mount Auburn St. Watertown. 617-924-7412
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1993 BMW 325i auto. blk/brwn, alrm, cd, ldd, 153K, FSBO, $7000/bo 617-312-1169

1995 BMW 530i auto sunrf, ldd, really nice car & maint, $7500/BO 617-592-9431

1997 BMW 528i silver w/ gray ltht, auto, 72K mi, premium pkg, ex cond $16,300 781-925-5598

1998 BMW 750iL 62K mi, TV, navig system, silver/black, inter. $26,800 617-558-5944; cell 617-784-5360

2000 BMW 740i blk/tan, 79K, Navigation System. $28,000. 617-538-5223

2003 Toyota Camry: Silver ext, gray, int. Best offer! (no less than $10,000) No calls after 11pm. 617-374-4922

Sport Utility

1995 Jeep Wrangler 4x4, 4-cyl. Rio Grande trim pkg, White, with cloth int. 125K mi. Runs perfectly. Full steel drs, white hrd top & 2 yr old. soft top. Towing pkg. Running boards, alarm, 6 1 speakers, 6 CD, new brakes, exhaust. Well maintained. $7500/bo (Cambridge) 978-697-7692.

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Earn up to - $1,000/wk
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Contact Courtney at 617-732-6796
or cpearson@rics.bwh.harvard.edu

Alcohol Research
Earn up to $700.
A McLean Hospital research group is studying the effects of alcohol and other drugs on brain and behavior. You may qualify for this study if you:
- are 21-35 years old
- use alcohol regularly
- are willing to give blood samples
- are able to come to McLean for multiple visits (transportation may be provided)

For more information call:
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Research Participants Needed
Earn up to $500.
- Do you smoke tobacco cigarettes?
- Are you between the ages of 21 & 35?
- Are you female?
- Do you drink alcohol?

A research group at McLean Hospital is looking for paid volunteers to participate in a multiple visit study examining the effects of tobacco and other substances. You may be eligible for this study if you answered yes to any of the above questions.
Please call 617-855-3823 for more information.
Cab transportation provided for all study visits.

TRIED COCAINE?
A McLean Hospital research group is studying the effects of cocaine and other drugs on the brain and behavior. You may qualify for this study and earn up to $800 if you:
- are a male 21 - 35 years old
- are willing to give blood samples
- use cocaine occasionally
- can come to McLean for 5 visits (transportation is provided)

For more information call:
617-855-3823

VOLUNTEERS NEEDED: SLEEP DEPRIVATION STUDY

WHO:	Healthy male and female volunteers (18-45 years old)
WHAT:	Research study examining the effects of sleep deprivation on the brain. 5 overnights spent in the lab. Sleep deprivation on 1 of those nights. Brain scans on following mornings
WHEN:	At your convenience. Overnights only.
WHERE:	Sleep Research Lab, McLean Hospital, Belmont, MA
CONTACT:	Wendy at 617-855-2174

Qualifying volunteers will receive up to $400
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Legal Notices

Commonwealth of Massachusetts
The Trial Court
Probate and Family Court Department
SUFFOLK DIVISION
Docket No. 03P2305GC1

In the Matter of **CLAIRE M. NOLAN** of **JAMAICA PLAIN** in the County of **SUFFOLK**
NOTICE OF PETITION FOR APPOINTMENT OF GUARDIAN FOR INCAPACITATED PERSON

To **CLAIRE M. NOLAN** of **JAMAICA PLAIN** in the County of **SUFFOLK**, her heirs apparent or presumptive, a petition has been filed in the above captioned matter alleging that said **CLAIRE M. NOLAN** of **JAMAICA PLAIN** in the County of **SUFFOLK**, is physically incapacitated and praying that **MAUREEN M. NOLAN** of **JAMAICA PLAIN** in the County of **SUFFOLK** and **KATHLEEN SWIFT** of **FRAMINGHAM** in the County of **MIDDLESEX** or some other suitable person be appointed guardian, to serve without surety, of the person and property.

IF YOU DESIRE TO OBJECT THERETO, YOU OR YOUR ATTORNEY MUST FILE A WRITTEN APPEARANCE IN SAID COURT AT BOSTON ON OR BEFORE TEN O'CLOCK IN THE FORENOON (10:00AM) on January 8, 2004. WITNESS, HON. JOHN M. SMOOT, ESQUIRE, First Justice of said court at BOSTON this day, December 3, 2003. Richard Iannella, Register of Probate.

Victims of Violence Program

- Violence and abuse take many forms.
- Acts of violence are committed by strangers, casual acquaintances and by people well known to their victims.
- Crimes of violence do not discriminate.
- Anyone can become a victim of violence.

If you have been victimized by or witnessed violence or abuse, or if someone you love has been hurt you're not alone.

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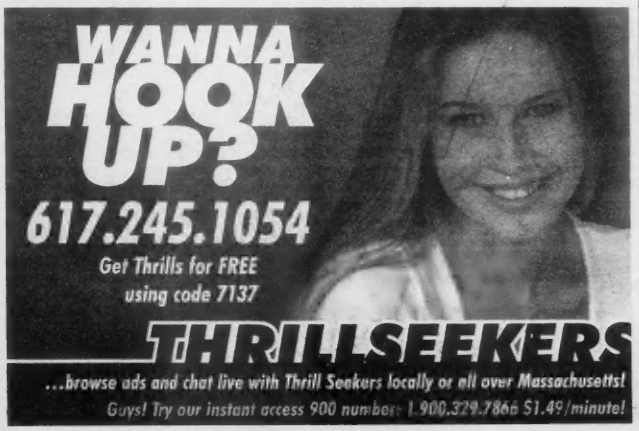
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to join working GB/wedding bands for sub-fill-in or possible perm position. Top 40 rock, oldies, soul, motown, light jazz, dinner music, etc. Tom 978-453-5273

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MC & DRUMMER seek bass keys & a guitar with smooth style for hip hop/jazz/funk project. Open minded team players a must. Potential for commitment. Have jam space. Drummer's Intl. The Roots, Soulive Call 978-604-0671

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NEW ENGLAND POP LIFE

road tripping

Everywhere we turned this year, we heard **Cave In**'s influence. The Rush-ing, celestial prog-metal reveries of their 2001 opus *Jupiter* came bouncing back in discs by the Mars Volta and Coheed and Cambria. Legions of major-label screamo boys from Thrice to Poison the Well imitated the shrapnel-spewing, stutter-step firestorms of their 1999 post-metal masterpiece *Until Your Heart Stops*. This was the first and maybe the last year that "Crossbearer" — the highlight of their singles-comp/debut album, *Beyond Hypothermia* (all Hydrahead) — could have been a hit. But all year long, Cave In found themselves strangers in a familiar land: their RCA debut, *Antenna*, withered on the vine despite harboring two or three of the best songs they've written, from the unholy, Zepplinesque "Inspire" to the bitterly anthemic, U2-worthy closer, "Woodwork." Returning from a year's touring behind the disc, they team up with their wise-acre indie-pop pals **Piebald** for their third-annual Christmas bash at Old Town Hall (978-623-8241) in Andover, this year expanded into a two-night stand on Saturday and Sunday.

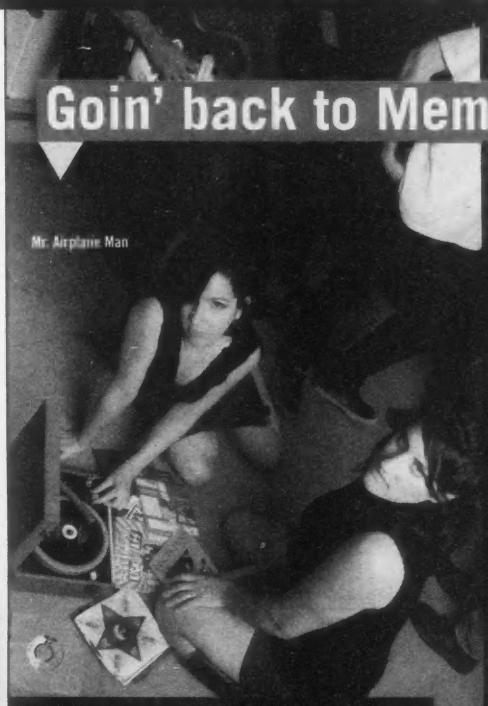
New Bedford thrash revivalists **Beyond the Embrace** may have made the most overlooked metal album in New England last year: their Metal Blade debut, *Against the Elements*, didn't enjoy the MTV push that Shadows Fall and Killswitch Engage got this year, but the band's Metallicized onslaught is on the same level. Beyond the Embrace are back in the studio recording the follow-up — tentatively titled *Insect Song* — with producer Ken Susi, whose band Unearth joined Shadows and Killswitch on the recent Headbangers Ball tour and have just signed to Metal Blade. So expect BTE to have some new tunage in store when they play the New Wave Café (508-984-0080) in New Bedford on Friday and All About Records (www.allaboutrecords.com) in Taunton on Saturday.

Prosthetic Records is best known to underground-metal fans as the home of yet another act on the Headbangers Ball tour, Lamb of God, who jumped to Epic this year after the Prosthetic release of their *As the Palaces Burn*. The rest of the best of the label's roster — **All That Remains**, **Byzantine**, and the excellent Boston-based outfit **Cannae** — join forces with Boston hardcore heroes **Diecast** and **Bane of Existence** for a "Black Christmas" at the Palladium (800-477-6849) in Worcester on Saturday to benefit the Mass Veterans' Shelter.

For a break from the fast and the furious: soft-core disciples the **Autumn Rhythm** are moving from Boston back to Jersey, but they'll provide a little pre-Christmas tranquility from their recent *Secret Songs* (Midriff Records) alongside Portland's **Seekonk**, who after losing singer Shana Barry are still trying to find a woman who can pull off the lush pop of their new *For Barbara Lee* (Kimchee). Both bands play Zeitgeist Gallery (617-876-6060) in Cambridge tonight (December 18) and the Space Gallery (207-828-5600) in Portland on Saturday.

— Carly Carioli

Goin' back to Memphis

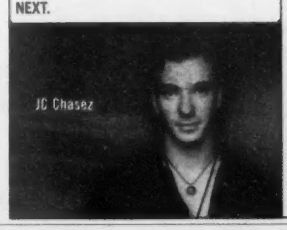


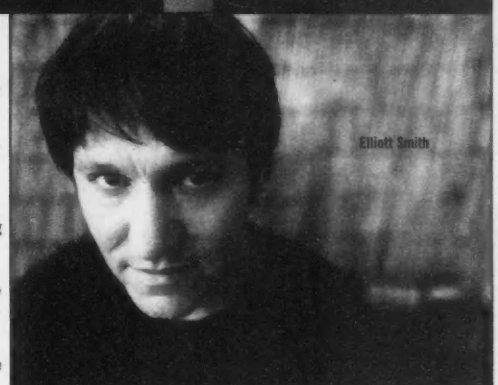
SATURDAY: Tara McManus and Margaret Garrett have long made music that sounds as if it had been summoned from sweltering nights on the banks of the Mississippi. And though the new Mr. Airplane Man album, *C'mon DJ* (Sympathy for the Record Industry), has a few primo examples of their trademark blitzkrieg blues — it was recorded at Doug Easley's legendary studio in Memphis with Oblivians/Reigning Sound genius Greg Cartwright — their hypnotic moans now crackle with the majesty of Mazzy Star and the howling fury of Come. (Their new "How Long" imagines a cross between the former's "Fade into You" and the latter's "Saints Around My Neck.") On what might be their best disc yet, the gals summon up haunting, minor-key garage-rock ballads ("Don't Know Why"); scuzzy, Gories-esque R&B (a cover of the Wailers' "Hang Up"); and further improvements on the blues-punk model, including a dark, sultry take on Howlin' Wolf's "Asked for Water" and a supercharged remake of their own "Red Light." They'll celebrate the disc's release at T.T. the Bear's Place, 10 Brookline Street in Central Square, with former Billy Childish bandmate Dan Melchior's Broke Revue — the title of his latest, *Bitterness, Spite, Rage and Scorn* (In the Red), gives away the mood — and Boston's Tunnel of Love, a trio of elfin rock-and-roll casualties playing retarded trash punk in leotards and capes. Call (617) 492-BEAR.

PICKS of THE WEEK

No strings attached▼

SATURDAY: His ol' pal Justin Timberlake proved that there *is* life after — or at least outside — 'N Sync. But the real question for JC Chasez is whether there's room for *two* solo 'N Sync stars in the 21st-century pop universe. JC's *Schizophrenic* (Jive), which is due at the end of January, features production work from Rockwilder, Basement Jaxx, and BT, so we're expecting it to serve up less MJ worship and more Eurotrash than *Justified* did. And that expectation is borne out by the first single, on which our man brushes his falsetto Latin-lover-style over a Diwali-ish bit of dancehall handclapping and offers the following philosophical rumination: "Some girls dance with women/Knowing that it gets them attention/I want to get in with them/So pass me a drink and let's roll." We'll souse to that. Señor Chasez shows up for a club hoo-raw tonight at 7 p.m. at Avalon, 15 Lansdowne Street in Boston, and tickets are $20.25; call (617) 423-NEXT.





▲Elliott Smith, 1969-2003

SUNDAY: Since Elliott Smith died, this past October, an apparent suicide in Los Angeles, a long list of performers — John Doe, Beck, Beth Orton, Lou Barlow, Bright Eyes, to name a few — have paid tribute to the late singer-songwriter as one of the greatest of his generation. Smith was no stranger to Boston — we fondly recall the ridiculously packed gig he and his old pal Barlow did at the Green Street Grill a few years back. Now, Mary Lou Lord leads a tribute to her friend and muse — she was a long-time champion of his music, a tourmate, and an occasional collaborator — at T.T. the Bear's Place that will include songs, stories, poems, and screenings of Steve Hanft's documentary *Strange Parallel* and some footage Lord shot of Smith in the mid '90s. Lord, Jason Hatfield, Apollo Sunshine, Cave In's Steve Brodsky, and many more will perform starting at 2 p.m., and tickets, to benefit the Elliott Smith Fund for Abused Children, are $12; call (617) 492-BEAR.

DINING PHOTO BY BEN FITTER

this week

Openings, debuts, and releases

FILM

December 19
- ■ ***Calendar Girls***
- ■ ***The Cooler***
- ■ ***Les invasions barbares/ The Barbarian Invasions***
- ■ ***The Lord of the Rings: The Return of the King***
- ■ ***Mona Lisa Smile***

December 19
- ■ ***Big Fish***
- ■ ***Cheaper by the Dozen***
- ■ ***Cold Mountain***

- ■ ***The House of Sand and Fog***
- ■ ***Paycheck***
- ■ ***Peter Pan***

POP
- ■ **The Autumn Rhythm**
  Zeitgeist Gallery December 18
- ■ **Mindless Self Indulgence**
  Avalon December 19
- ■ ***The* Damn Personals**
  Middle East December 20
- ■ **Mr. Airplane Man**
  T.T. the Bear's December 20
- ■ **Áine Minogue**
  Passim December 21

- ■ **"Elliott Smith Tribute"**
  T.T. the Bear's Place December 21
- ■ **Shirim**
  Coolidge Corner December 25

CLASSICAL
- ■ **Boston Camerata's "Medieval Christmas"**
  West Newton December 18
  Cambridge December 19
  Boston December 20
  Lexington December 21
- ■ **Handel and Haydn Society's "Italian Christmas"**
  Jordan Hall December 19-21

JAZZ
- ■ **Eguie Castrillo Group**
  Ryles December 19
- ■ **Teresa Ines Group**
  Ryles December 20

EVENTS
- ■ **"Illuminations Tour"**
  Somerville City Hall
  December 20

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Mindless Self Indulgence

FRIDAY: This just in: a resurgence in satisfyingly stupid metal rescues Blink-ish, sub-Manson industro-glam pranksters from an early grave. We speak, of course, of Mindless Self Indulgence. Released from their major-label deal, Little Jimmy Urine and his merry band of misanthropic maroons have taken the Insane Clown Posse Memorial Highway (better make that the Low Road) to inexplicable cult stardom. Touring with: one band named for the scum left after a bath (which is odd, since baths appear to be a rarity for all these guys) and another named after a *South Park* tune. Check your IQ at the door tonight at Avalon, 15 Lansdowne Street in Boston. It's a 6:30 p.m. show, and tickets are $18.25; call (617) 423-NEXT.

8 days a week

Edited by Carly Carioli

■ THURSDAY 18

ROCK. The Paradise Lounge's **"Chords and Discourse"** series continues tonight with a tribute to the Clash in songs and stories. Among the folks singing the praises of The Only Band Who Matter: confirmed blue-collar hero (he's a firefighter, remember?) and former Dropkick Murphys singer Mike McColgan's new outfit, the Street Dogs, here playing acoustic; ex-Darkbuster loonie and current Piss Poor Boy Lenny Lashley; a couple of guys from the Skels; Suspect Device frontman Jason Bennett (how long before there's a "C&D" on Stiff Little Fingers?); and the USM's Rocco Antonelli. The Paradise is at 969 Commonwealth Avenue in Boston, proceedings begin at 9 p.m., it's 18-plus, and admission is $5; call (617) 562-8814.

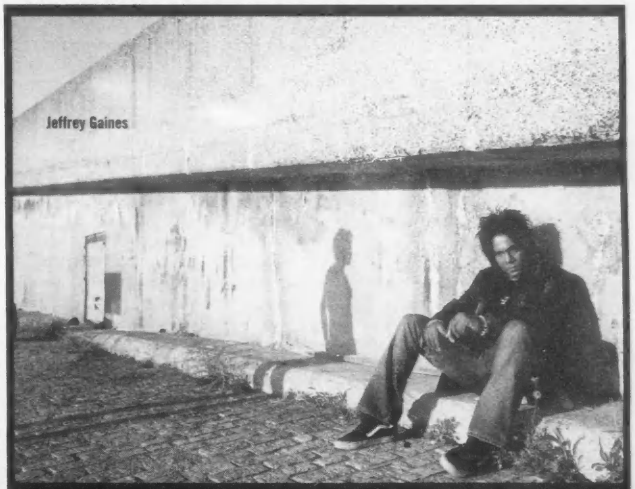
Further Clash-y, politicized punk can be found over at T.T. the Bear's Place, where Chicago's **Just a Fire** headline. They're led by singer/bassist Fred Erskine, whom Dischord junkies might remember from his days in the post-hardcore outfit Hoover — a band who briefly threatened to wrest the only-DC-band-who-matter mantle from Fugazi in the early '90s. His new group, with former Sweep the Leg Johnny guitarist Chris Daly, have a debut out on Asian Man Records titled *Light Up*, and they've been proclaiming their devotion to the Clash, Lee Perry, and AC-DC — which makes 'em winners in our book. Local Dischordist indie-rockers **Helms** and **Eyes like Knives** open. That's at 10 Brookline Street in Central Square; call (617) 492-BEAR.

HOLIDAY MUSIC I. The shopping days are dwindling down to a precious few, but so is the opportunity to get in some non-commercial — *i.e.*, no "Little Drummer Boy" — Christmas concerts. Anyway, after traipsing through crowded stores all day, you need to get off your feet and recharge your spiritual batteries. That would be what the **Boston Camerata** describes as its "most famous and beloved holiday program of all time," **"A Medieval Christmas,"** which it hasn't done in five seasons, with "chants, hymns, and songs from medieval France, England, Germany, and Italy of the 12th and 13th centuries." Four performances: tonight at 8 p.m. at the First Unitarian Society, 1326 Washington Street in West Newton; tomorrow at 8 at the First Congregational Church, 11 Garden Street in Cambridge; Saturday at 8 at the Church of the Covenant, 67 Newbury Street in Boston; and Sunday at 3 p.m. at Hancock Church, 1912 Massachusetts Avenue in Lexington. Tickets are $22 to $43; call (866) 427-2092 or visit www.bostoncamerata.org or buy them at the door.

■ FRIDAY 19

FILM. Women seek empowerment and men seek nookie in this week's offerings. Julia Roberts further presses her case for saint-hood in ***Mona Lisa Smile*** as an inspirational

Continued on page 5



Jeffrey Gaines

FRIDAY: Despite occasionally pulling his backing musicians from the ranks of David Bowie and Bruce Springsteen, Jeffrey Gaines still seems to get lumped in with the folkie singer-songwriters. We've always thought of him as a pop alchemist of the bracing, Elvis Costello variety. In recent years, he's had a few softball hits, including a cover of Peter Gabriel's "In Your Eyes" and another song that appeared in a soap opera and won an Emmy, but his most recent undertaking is a live album that's due early next year and will span his entire catalogue. He's at Passim, 47 Palmer Street in Harvard Square; call (617) 492-7679.

arts news

E-mail us at artsnews@phx.com

■ What are you doing New Year's Eve?

Just because the annual First Night festivities envelop downtown Boston on New Year's Eve, just because hundreds of thousands of button-wearing revelers descend on Boston's streets and showgrounds, and just because this year's First Night celebrations involve more than 1000 artists performing at 250 events doesn't mean that that's all there is to do on the last night of 2003. Indeed, what follows are the First Night alternatives, the concerts and events that a button won't get you into. (We'll be covering those in next week's Arts News section.)

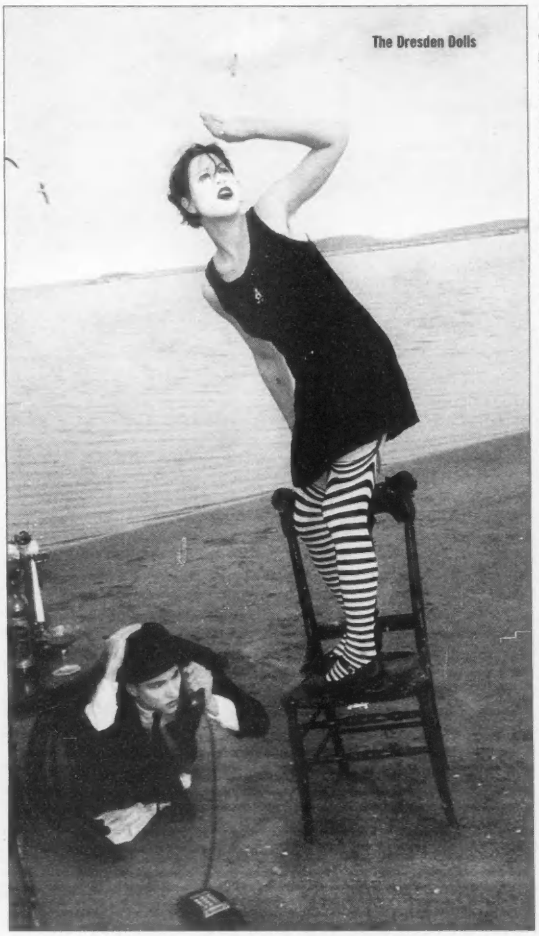
December 31 marks one of the biggest nights of the year in clubland. Local starlets the Dresden Dolls bring their vaudevillean punk and Weimar-era eroticism to Axis, 13 Lansdowne Street in Boston. Cover is $25; call (617) 262-2437. Upstairs at the Middle East, 472 Massachusetts Avenue in Central Square, underground Boston-based hip-hopsters Red Pill perform; call for ticket prices. Downstairs, the bill includes Waltham, Kicked in the Head, Random Acts of Violence, and the Morgan Knockers. Cover is $12; call (617) 846-EAST. The legendary Lyres, led by Jeff "Monoman" Conolly, play a few doors down at hip Zuzu. Cover is $10; call (617) 864-3278. Around the corner at 10 Brookline Street, T.T. the Bear's presents hillbilly band Lenny & His Piss Poor Boys with the Konks, Charms, and Valhalla Kittens. Cover is $10; call (617) 492-BEAR.

In Somerville's Davis Square, Babaloo, a self-described punk-mambo/hardcore juju outfit, roil Johnny D's, at 17 Holland Street. Cover is $30; call (617) 776-2004. Power-popsters Fooled by April are climbing the reptilian ladder: last New Year's Eve, they played the dark and diminutive Toad, but this year, they move to the larger Lizard Lounge, at 1667 Massachusetts Avenue, between Porter and Harvard Squares, where they'll share the bill with Flynn. Cover is $20; call (617) 547-0759. Upstairs from the Lizard Lounge, Cambridge Common presents a New Year's Eve Beer Dinner, which offers six beers from East Coast breweries — including Brooklyn Brewery, Sam Adams, Victory Brewing Company, Cambridge Brewing Company, and Magic Hat — paired with a five-course meal, highlights being pumpkin risotto and a chocolate raspberry torte. Tickets are $50; call (617) 547-1228. And back at Toad, 1912 Massachusetts Avenue, where there's never a cover charge, Sticky nail pure rock; call (617) 497-4950. Superhoney return to Harpers Ferry, 158 Brighton Avenue in Allston, for a funk/rock/soul-saturated night. Cover is $30; call (617) 254-9743. Wellesley natives Addison Groove Project fuse all sorts of rock and funk influences at the Paradise, 969 Commonwealth Avenue in Boston, and they'll be joined by Burlington-based RAQ. Cover is $25; call (617) 562-8800.

The big-name clubs aren't the only ones with worthwhile shows — area holes-in-the-wall host their fair share of laudable New Year's gigs. The Abbey Lounge, the back-flip double twist of delectable dives, features Beefy DC led by Ray "Beefy" Neades, the gritty rockers Downbeat 5, and the Other Girls. That's at 3 Beacon Street in Somerville. Cover is $5 to $7; call (617) 441-9631. There's a Shitehawk reunion rumored at the Choppin' Block, 724 Huntington Avenue in Mission Hill; call (617) 734-4177 for booking confirmation and cover charge. Way off in Worcester, the Lucky Dog Music Hall, 89 Green Street, continues its tradition of thrashing in the new year with metal. This year you'll find Pentalymb, Shekta, Chagrin, 12 Step Program, Motokops 2000, Five Nine, Trophyboy, and Sacreligion; call (508) 363-1888. The Linwood Grill, 69 Kilmarnock Street in the Fenway, hosts Bud-loving Gang Green, Granite Ave, the Marvels, Nobody's Heroes, and Country Doctors. Cover is $12; call (617) 267-8644.

You can abandon present-day rock and roll and slam back to the mid '80s at the Milky Way, 405 Centre Street in Jamaica Plain, with its "Dynasty Dance Party: Countdown to 1984" featuring Tunnel of Love, kaleidoscopic rave types Memories Forever, and DJ Joseph. Cover is $18; call (617) 524-3740. But dancing to DJs at the Milky Way is one thing; dancing to DJs at Avalon, the behemoth of the Boston club scene at 15 Lansdowne Street, is quite another. Dutchman DJ Ferry Corsten hails from Rotterdam, and he'll hold court all night. Cover is $60; call (617) 262-2424. At the Roxy, 279 Tremont Street in the Theater District, giant puppets (what else?) will complement DJ Adilson's turntable stylings. The evening even includes a continental breakfast. Cover is $65; call (617) 338-ROXY. At Ecko Lounge's lesbian Club Hollywood, 41 Essex Street downtown, there's a 1920s vaudeville theme and women are encouraged to dress as gangsters and flappers; call (617) 338-8283.

You won't find turntables or scratching or DJ booths at Boston's three most esteemed jazz clubs, but that doesn't mean you won't be dancing. At the Regattabar, in the Charles Hotel, 1 Bennett Street in Harvard Square, the evening begins at 8 p.m. with a champagne-and-dessert reception. Then from 9:30 p.m. to 2 a.m., top-notch Boston rock-and-pop vocalist Didi Stewart hosts a dance party, singing Motown hits, present-day pop, and R&B classics. Tickets are $95 (for $140, they'll throw in a three-course pre-show dinner at Henrietta's Table); call (617) 876-7777.



The Dresden Dolls

Ryles, which is tucked in Inman Square at 212 Hampshire Street, hosts the Nicole Nelson Band, with Nelson belting and crooning R&B; cover is $40. Upstairs at Ryles, you'll find the rollicking and riotous Temporada Latina New Year's Extravaganza, with DJ Latino spinning five hours of salsa, merengue, and bachata. Cover for that one is $25, and the number for Ryles information is (617) 876-9330.

Over at Scullers in the DoubleTree Guest Suites hotel, 400 Soldiers Field Road along the Charles River, Spyro Gyra (who take their name from algae spirogira, which is commonly referred to as pond scum) perform two sets. The Early Party Package ($289 per couple) includes a five-course dinner at the Boathouse Grille and the 8 p.m. show. The Late Party Package ($359 per couple) includes the dinner, the 11 p.m. show, and the obligatory noisemakers, party hats, and a champagne toast. And why ruin a perfectly good New Year's by flipping your car over the guard rail driving home along the Mass Pike? For an extra $100 you can forget the drive home, spend the night at the hotel, and enjoy a New Year's Day breakfast and a complimentary bag of treats. Call (617) 562-4111.

Zeitgeist Gallery, 1353 Cambridge Street in Inman Square, exists in a category all its own. For visual art, performance art, and music, the Zeitgeist is home for all that's experimental and avant-garde, improvisational and just plain out there. On December 31, the gallery will host the likes of Supergoo, Pear, and the HeBeats. Things often change over there, so you'd be well advised to call (617) 876-6060 to verify the performers, the times, and the suggested donation.

The extensive menu of rock, pop, punk, jazz, and improv doesn't mean there are no classical offerings. Boston Baroque gives its annual New Year's Eve and Day concerts; this year's program comprises Bach's Orchestral Suites Nos. 2 and 3 and his "Coffee" Cantata (No. 211), with soprano Amanda Forsythe and baritone David Kravitz. That's at Sanders Theatre, 45 Quincy Street in Harvard Square, at 8 p.m. on December 31 and 3 p.m. on January 1. Tickets are $26 to $62; call (617) 484-9200. And Keith Lockhart leads the Boston Pops in its celebratory program at Symphony Hall, 301 Massachusetts Avenue in Boston. Doors open at 8:30 p.m. for entertainment in the hall proper; the evening ends with post-concert dancing. Tickets are $75 to $158; call (617) 266-1200.

Your New Year's gallivanting can involve more than music. Forget about the ball in Times Square and keep your eye on the eight ball at the expansive Boston Billiards at 126 Brookline Avenue in Boston. Besides pool, they'll also have a buffet and dancing. A table for four from 9 p.m. to 1 a.m. costs $125; call (617) 536-POOL. And downtown at 24 Clinton Street, the Rack — "where the players meet the players" — likewise hosts pool, a dinner buffet, and a DJ dance party. Cover is $50; call (617) 725-1051.

For something a bit more glamorous, check out the Resolution Ball in the Grand Ballroom of the Boston Marriott Copley Place, 110 Huntington Avenue in Boston. You'll get music by the Swinging Johnsons, an open bar from 8:30 to 10 p.m., a silent auction to benefit the Ellie Fund breast-cancer foundation, and more than 2000 young professionals dancing in black tie. Tickets are $95 until December 24 and $125 after; call (617) 236-5800.

And on January 1, nothing ameliorates an aching head and a blurry brain better than the courtyard of the Isabella Stewart Gardner Museum, which is open for free on New Year's Day. It's at 280 the Fenway; call (617) 566-1401. Or to start the year off on a truly fresh foot, join the L Street Brownies at 11 a.m. for their annual swim off Carson Beach. The icy shock of the water will surely make you forget about your hangover. That, as always, is free(zing).

— Nina MacLaughlin

Neil Gaiman in *Sex, Lies & Superheroes*

SATURDAY: Director Constantine Valhouli's no-budget documentary *Sex, Lies & Superheroes* traces the rise and fall of comic-book art and myth in America through interviews with such heavy hitters as Stan Lee, Neil Gaiman, Frank Miller, and Scott McCloud. Tonight the one-hour film returns to town in a splendid setting: it screens at the Somerville Theatre, 55 Davis Square in Somerville, and will be followed by sets from the Scissorkiss and Freezepop, both card-carrying members of the Boston synthpop mafia. And it will be preceded by three very short films, all featuring songs by LD Beghtol, who's known to Magnetic Fields fans as the best singer on the band's magnum opus *69 Love Songs*, as well as by a video from our fave Bangladeshi neo-goth outfit, Android Lust. That's at 10 p.m., it's all ages, and tickets are $12; call (617) 625-4088.

Continued from page 3

professor of art history and pre-feminism at Wellesley College in the '50s. Shot locally, it also stars Julia Stiles, Marcia Gay Harden, and Kirsten Dunst. Mike Newell (*Three Weddings and a Funeral*) directs. Some older women get to strut their stuff for a good cause in ***Calendar Girls***, where a group of stodgy Yorkshire dames pose nude for a bestselling calendar to support a cancer charity. Based on a true story, it stars Helen Mirren and Julie Walters; Nigel Cole (*Saving Grace*) directs. Meanwhile, the male of the species, as usual, has his mind in the gutter. In Québecois director Denys Arcand's ***Les invasions barbares/The Barbarian Invasions***, not even terminal cancer can keep its aging baby-boomer hero's mind off sex, or at least talking about it, even as he tries to reconcile himself with estranged friends and family. Rémy Girard and Stéphane Rousseau star. And William H. Macy disproves the old lucky-in-love/unlucky-at-cards canard in ***The Cooler***. He's unlucky at both, so much so that casino manager Alec Baldwin hires him to "cool off" the luck of big winners. Then Maria Bello enters his life, and though Bill's luck improves, his fortunes get worse. Wayne Kramer (*Crossing Over*) directs. Even male angels have romance on their mind, as is the case in Wim Wenders's classic ***Der Himmel über Berlin/Wings of Desire*** (1986). Bruno Ganz plays a dour cherub who's tired of living in a black-and-white world and listening to the woeful hubbub of humanity, so he takes a shine to the Technicolor resplendence of trapeze artiste Solveig Dommartin. It screens through Tuesday at the Brattle Theatre, 40 Brattle Street in Harvard Square; call (617) 876-6837.

Elgin James

HOLIDAY MUSIC II. Now that you've heard "A Medieval Christmas," you're ready to move on to the **Handel and Haydn Society**'s **"An Italian Christmas,"** which takes you forward to the 16th, 17th, and 18th centuries with Arcangelo Corelli's *Christmas Concerto*, Giovanni Pierluigi da Palestrina's *O magnum mysterium*, and works by Giovanni (or maybe Andrea) Gabrieli, Giovanni Battista Sammartini, and Giuseppe Torelli. They may not be household names, but it's primo stuff, the kind of music people line up around the block for on First Night. John Finney directs the Handel and Haydn Society Chorus and Period Orchestra tonight and tomorrow at 8 p.m. and Sunday at 3 p.m. at Jordan Hall, 30 Gainsborough Street in Boston. Tickets are $29 to $58; call (617) 266-3605 or visit www.handeland-haydn.org.

CLUBS. Lonesome Recordings honcho Mark Viera takes the edge off his usual hard-rocking DJ sets at the "Blackout Bar" at the Paradise to offer up fare from the alterna-country side of the tracks at Zuzu, where he'll be getting **"Whiskey Bent and Hell Bound."** Expect Lost Highwayish country as well as hard-drinking fare that's both older (Hank Sr.), and quieter (Nick Drake). Mark is joined by Lonesome's closest analogue, **Elgin James**, who'll be playing songs from his elegiac, rootsy *For Carol*. That's at 474 Massachusetts Avenue in Central Square; call (617) 864-3278 extension 237.

■ SATURDAY 20

FILM. The experience of growing up a Puerto Rican teenage girl in '60s New York is brought vividly to life in Betty Kaplan's ***Almost a Woman*** (2001), an adaptation of Esmeralda Santiago's memoir with fine performances by Wanda De Jesús and Miriam Colón. The film is the fifth and last program of the Latino Consortium Film Series, and it screens at 8 p.m. at the Strand Theatre in Dorchester's Uphams Corner; call (617) 282-5230 extension 107.

TOUR. As some Interpol fan might say, it's time to turn on the bright lights. To judge by our recent journeys through Somerville, the residents are already burning the Christmas-tree lights at both ends. Which means it must be time for one of our favorite holiday tradi-

Continued on page 6

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Can we get an 'Amen'?

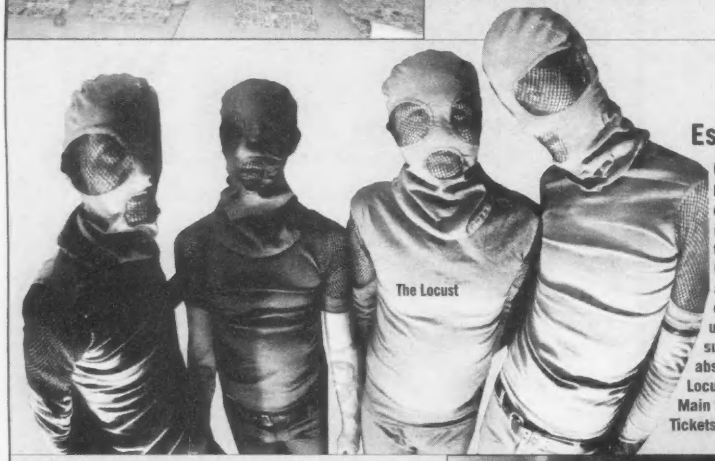
The Barrett Sisters

The 1982 documentary *Say Amen Somebody* introduced music fans to the world of what you might call deep gospel — the other great black musical tradition, standing alongside the blues as the fount of youth that's influenced R&B, rock, and pop since the early years of the century. The film followed the music from its roots in the '20s, in the person of Chicago legend the Reverend Thomas A. Dorsey (he died in 1993), through such latter-day disciples as the Barrett Sisters, who started as children in the '40s and have continued making records into the 21st century. The Barretts — DeLois, Billie, and Rodessa — have never been to Boston, but that's about to change, since they'll be the guests of honor at the Cambridge Multicultural Arts Center's 17th annual "Joyful Noise" gospel-music tribute to Martin Luther King Jr., at Sanders Theatre, 45 Quincy Street in Harvard Square, on January 18 at 5:30 p.m. They'll be joined by a line-up of top-notch local talent including the Union Baptist Church Choir, the Reverend Clarence Powell, the internationally traveled Just 4 Praize (formerly Praise), and Confirmation. Tickets are $25 and $30; call (617) 496-2222.

Model sons

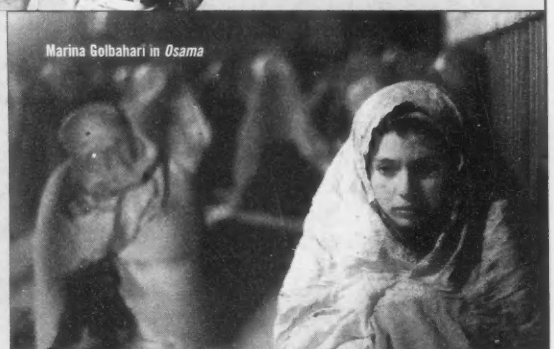
It used to be you hadda sell big to date models on TV, but with sub-platinum prince Jack White lowering the bar (thanks, Renée), shlumpy indie-rock geeks are getting in on the action. The Shins are from Albuquerque, for cryin' out loud, and they don't even have a gimmick — no color coordination, no bunny suits, no socialite parents, just hazy, next-to-genius indie pop with a distinct '60s psych-folk inclination. New-school indie boys already worship at frontman James Mercer's hushpuppies, and we can only imagine what he's getting, since his *keyboard player* dates that way-cute raven-haired matchstick Elyse from Tyra Banks's *America's Top Model*. (Gal can write, too: her bio for the Shins' latest, *Chutes Too Narrow*, wasn't half as bad as most of the other crap that got written about 'em.) No word on whether Elyse will be with the Shins when they begin their first major big-room swing through America in the '04, a jaunt that'll bring them to the Roxy, 279 Tremont Street in the Theater District, on February 13. It's an 18-plus, 6 p.m. show, and tickets are $17, $15 in advance; call (617) 931-2000.

Escape from the night of the Locust



Dillinger Escape Plan train an x-ray on extreme metal and make incomprehensibly dense fight music that's all guts and no surface. The Locust soak hardcore in a warm bath and toss in a hair dryer. Putting them on the same bill is a recipe for uncommon mayhem, since we're pretty sure most of each band's fans will absolutely hate one another. DEP and the Locust will get it on at the Palladium, 261 Main Street in Worcester, on January 29. Tickets are $14; call (800) 477-6849.

Human rights on film


Marina Golbahari in *Osama*

The fourth annual Human Rights Watch International Film Festival brings 15 films from a dozen countries to the Coolidge Corner, the Museum of Fine Arts, and the International Institute of Boston in January, kicking off January 22 at 7:30 p.m. at the MFA with *Osama*. This one is billed as "the first feature film from post-Taliban Afghanistan," though it's set during the deposed regime, with a young girl (Marina Golbahari) dressing up as a boy to earn a living and taking her life into her hands in the process. For the closing-night screening at the Coolidge on January 25 at 7 p.m., Carles Bosch will be on hand to present the local premiere of his *Balseros* (2002), a documentary that follows the American resettlement of seven rafters who fled Cuba in the mid 1990s. Also look for a special screening of local documentarian Frederick Wiseman's *Domestic Violence 2* (2002), a three-hours-plus sequel to his unsettling 2001 film on the same topic. The Coolidge is at 290 Harvard Street in Brookline; call (617) 734-2501. The MFA is at 465 Huntington Avenue in Boston; call (617) 369-3300. And the International Institute is at 1 Milk Street in Boston; call (617) 695-9990. Tickets are $12 for the opening- and closing-night screenings, and $8 for all others. For more information, visit www.hrw.org/iff.

Continued from page 5

tions: Somerville's **"Illuminations Tour,"** a 45-minute trolley ride past the town's most flamboyantly lit holiday homes. Assiduously scouted each season for the past seven years by the folks at the Somerville Arts Council, the tour is a one-night-only affair, so you're encouraged to get there early. Of course, if it sells out, you can always buy the SAC's map for $2 and do it yourself. Tours depart Somerville City Hall, 93 Highland Avenue, at 4:30, 5, 5:45, 6:15, 7, 7:30, 8:15, and 8:45 p.m.; tickets are $10, $5 for children and seniors. There'll be cocoa and carols while you're waiting at City Hall, which also hosts "Somerville After Dark," a photo exhibit of the city's nocturnal ambiance that'll be on view through January 15. Call (617) 625-6600 extension 2985, or visit www.somervilleartscouncil.org.

ROCK. The folks at Zuzu buzzed us to see whether we remembered some band from around here called **Mente**. We didn't. "Ridiculously great bad band who begat the Clamdiggers who then begat the Upper Crust?" Still didn't register, though now we were curious. So we went deep and, in the spirit of *Who Wants To Be a Millionaire* (where have you gone?), called a friend. "Oh, boy. What a mess of a band they were," began our correspondent. "The singer was married to [Pixie/Amp/Breeder] Kim Deal. They wrote songs about Bobby Orr. And they bragged about being the worst band in Boston." Well, folks, they're back. For one night only. Starts around 11 p.m. at 474 Massachusetts Avenue in Central Square; call (617) 864-3278 extension 237.

■ SUNDAY 21

FILM. Art, like music, is cyclical. Just ask the kids over at Garage de Velo, who've opened a new full-service bike shop on Atlantic Avenue in a space that used to serve as an all-ages hardcore-matinee warehouse. While their repairmen keep the world — or at least its two-wheeled inhabitants — going 'round, the proprietors are throwing up **"Season's Cretins,"** an exhibit of collage, photography, mixed-media work, and painting by a bunch of East Coast cyclists including Kevin Porter, Kevin Syr, Sofya Yampolsky, and Ted Riederer. (Ted is a bike courier and former Thumper/Steady Earnest member whose past work has included a series of paintings of TV stars like Don Knotts and William-Shatner-as-Captain-James-T.-Kirk as if they were Renaissance deities.) The shop is at 753 Atlantic Avenue in Boston, across from the South Station bus terminal, and the exhibit goes up today with a reception from 1 to 5 p.m.; call (617) 422-0599.

■ MONDAY 22

HOLIDAY ROCK. The Stooges never wrote any Christmas tunes, but does anyone remember the Sonics' "Don't Believe in Christmas"? "Well I stayed up late at night/To see Santa Claus fly/Sure enough, don't you know/Fat boy didn't show." Anyone feeling that way about this time of year is hereby directed to Charlie's Kitchen, where our favorite holiday novelty band, the **Scrooges**, are playing their final gig of the season. You heard us right: Stooges covers fronted by a bad Santa who makes Billy Bob Thornton look like a snow angel. Featuring members of Random Road Mother, Lamont, Antler (ha!), Fast Actin' Fuses, and Rock City Crimewave. Ho ho ho, world's forgotten boy, etc. That's at 10 Eliot Street in Harvard Square; call (617) 492-9646.

■ TUESDAY 23

MORE HOLIDAY ROCK. Most Tuesday nights at T.T. the Bear's Place are quiet affairs with local singer-songwriters trying out soft stuff from a win-

Continued on page 8

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state of the art

O Christmas Bush

A right (wing) jolly good holiday at the Zeitgeist

President George W. Bush — or someone who sounded just like him — called us last week to talk about a holier-than-thou holiday sing-along he'll be hosting at Zeitgeist Gallery this Sunday. Unfortunately we were tied up at the moment; when we called back a few minutes later, he'd stepped out. Fortunately, an aide (who most certainly is *not* actor/performance artist/manifesto writer/former Cambridge City Council candidate Ian Maxwell MacKinnon) had clearance to speak on the prez's behalf. So we asked him: what is this night of GOP grinchery, which is billed as a chance to celebrate "the story of Jesus's birth with that old-time religion and other faith-based songs," all about? The neo-cons have already claimed the flag as their own; why are they trying to steal Christmas, too?

"Jesus didn't need to be on welfare," the aide explained coolly but imperiously. "He didn't need public housing. His mother obviously carried Jesus to term; she was a believer in life. And she practiced abstinence, obviously. Basically, we see him as a great success story. He picked himself up from poverty and became the leader of the world's greatest religion."

It'll be a tough sell, preaching this message to godless Cantabrigian heathens in the arty heart of Inman Square, but the aide sees it as a sort of crusade. "We feel that the time is right for Cambridge to see a Republican dawn. We're taking it right into the belly of the beast. We realize that a lot of the America-hating, liberal, Saddam-loving leftists might come out to heckle us, but we are ready. We have security."

Besides providing a rare glimpse of George W. Bush and Dick Cheney in the same place at the same time (the veep will accompany the singing prez on piano), the evening will offer a chance to edify the soul with rousing hymns at least as stirring as John Ashcroft's "Let the Eagles Soar." You'll hear "The Battle Hymn of Christmas," "O What Fun It Is To Ride in a Brand New S.U.V.," and "God Bless the National Anthem." There'll be free eggnog (non-alcoholic, of course); other highlights will include the filming of video Christmas cards to be sent to the troops, wayward members of the Bush family, and heavyweight GOP donors; a satellite link-up to a USO show in Iraq; a "jogging Bible study with pretzels"; and a homily explaining why Jews can't get into Heaven. "The president has maybe been a little misquoted on that," the aide clarifies. "It's what his *religion teaches*, it's not what he *believes*. The Jews are very free to convert. Just like the Muslims."

George and Dick — or is it Ian Maxwell MacKinnon and Eric Zinman?

Mr. Bush famously named Jesus his favorite philosopher. Does he feel that he himself lives up to Christ's teachings about humility and compassion? "The president is most fascinated with one line from Jesus: 'I bring not peace but a sword.' Now, all these liberal lefties around here always talk about Jesus being the Prince of Peace, but you can't find anything in the Bible with Jesus saying, 'I am the Prince of Peace.' That's just something that was made up later." But didn't he say to turn the other cheek? "Well, turn the other cheek and you get your ass whupped! That's what we learn in this world!"

Mainly, the president sees this evening as a righteous antidote to the "Bush-Cheney Anti-Christmas" that MacKinnon and co-conspirator Eric Zinman (who plays a lot like Cheney) perpetrated at the Zeitgeist this past June 25. "We hear they were trying to encourage people not to shop for Christmas presents," says the aide in high dudgeon. "Basically, they were trying to wreck the economy. That attempt to totally bring down the United States economy by not shopping is as close to Satanic activity as we can conceive of at this time of year. They said they were 'pro-Jesus.' I don't see how you can be anti-Christmas and pro-Jesus. They said that 'everyone at one point in their lives has cursed Christmas.' What they were trying to do was pool the collective dread of Christmas and transform it into some power that would bring down all of Christendom!" But they didn't succeed. "Obviously not! They're just a bunch of flaky artists from Cambridge."

Celebrate the holidays Bush-style this Sunday, December 21, from 9:30 p.m. to midnight at Zeitgeist Gallery, 1353 Cambridge Street in Inman Square. An $8 donation is requested; call (617) 876-6060.

— Mike Miliard

The Damn Personals

SATURDAY: What's that, you say? The Damn Personals aren't good enough for you? Well, what the hell more could you ask for? Strapping young lads, one of 'em with a sweet falsetto, plus garage/mod swagger, arena muscle, weirdo pop hooks, been in *Tiger Beat*. Their guitarist was good enough for the coolest rock band in London, the Libertines, who hired him after theirs went on a drug bender. Not to mention that this is their Christmas show, they're working on a new record that our sources are telling us is a blockbuster, and it's their drummer's birthday. Plus, they've got one of our favorite bands in the universe, Damone, on the undercard — if you hadn't heard, frontgirl Noelle LeBlanc turned 18, got a haircut, and rocked, like, four continents this year. *And* Damone just shot a glitzy video for "Frustrated, Unnoticed," a punk-pop song about BMXing that the Matrix would sell Avril for. So you're going, right? It's at the Middle East, 472 Massachusetts Avenue in Central Square; call (617) 864-EAST.

Continued from page 6

Meghan Toohey

dow sill on the side of the bar that's got the worse sightlines. But tonight there's an **"Other Side of the Bear Holiday Party,"** which means a parade of some of your favorite rockers getting loose on Christmas tunes. The following will play a couple each: Ad Frank (*sans* Fast Easy Women), the Knee-Hi's, So and So's frontwoman Meghan Toohey, Paula Kelley, Shods dude Kevin Stevenson, Pills frontman Corin Ashley, Quick Fix's Jake Zavracky (whose outfit just broke up, so be nice to him), all of the Other Girls, just Brett Rosenberg and not his Problem. That's not a full list, by the by. It's also T.T.'s booker Randi Millman's birthday, and her mom's making her famous Hanukkah kugel! It starts at 8 p.m. at T.T.'s, 10 Brookline Street in Central Square. And it's free; call (617) 492-BEAR.

■ WEDNESDAY 24

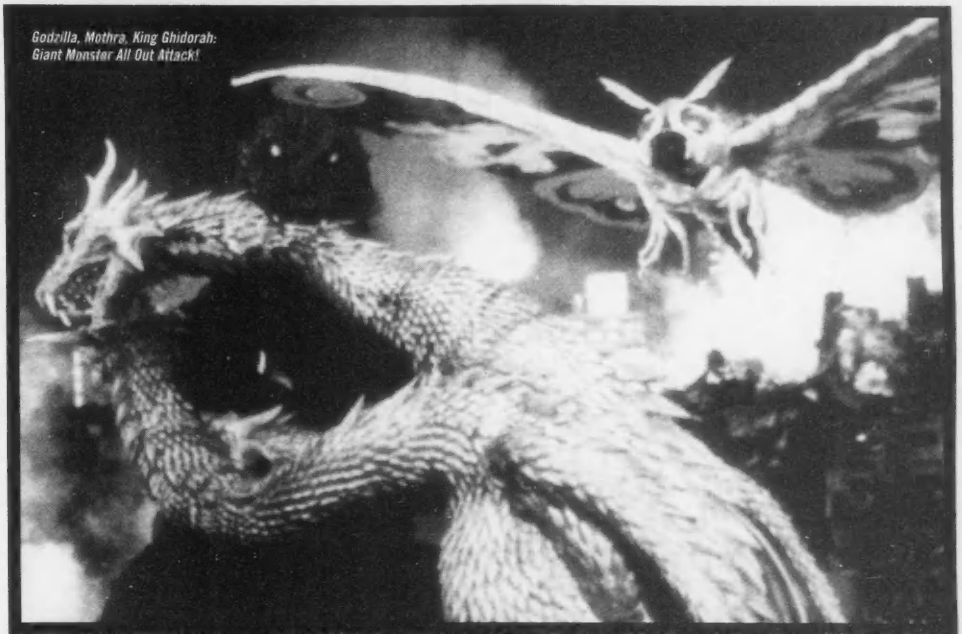
HOLIDAY MUSIC III. All right: it's Christmas Eve, and if you haven't finished your shopping by now, you probably never will. In any event, it's time to move on to 20th-century Christmas music, one of the best examples of which is Benjamin Britten's ***A Ceremony of Carols***. And as luck would have it, that's what **Craig Smith** and **Emmanuel Music** are performing as part of Emmanuel Church's 11 a.m. Christmas Eve service. Follow it up with a good lunch and you'll be all set for

the final buying flurry. Emmanuel is at 15 Newbury Street in Boston (see, it's even conveniently located); call (617) 536-3356.

SHOPPING. Or if after stumbling out of Emmanuel, high on Britten, you suddenly remember that you forgot to get something for Aunt Hilda, and she's not the Newbury Street type, your last-ditch stop of choice is, this year as every year, the **Harvard Square Holiday Craft Fair**, which has lots of earthy handmade jewelry and pottery and clothing and art and that kind of thing. It also has the virtue of being open today from 10 a.m. to 4 p.m. in front of the First Unitarian Church, at the corner of Church Street and Massachusetts Avenue in Harvard Square; call (413) 625-9779.

■ THURSDAY 25

HOLIDAY MUSIC IV. After mediæval Christmas music, Italian Christmas music, Santa Stooge, and Benjamin Britten, you're ready for the ultimate in holiday listening: klezmer Tchaikovsky! We've been playing local klezmer band **Shirim**'s ***Klezmer Nutcracker*** CD for the past five years and still haven't gotten tired of it — who could resist "Kozatsky 'til You Dropsky" (the Russian divertissement), "Dance of the Latke Queens" (the Dance of the Sugar Plum Fairy), "March of the Maccabees" (the Children's March), "Dance of the Dreydls" (Marzipan), and "Waltz of the Rugalach" (Waltz of the Flowers)? Shirim's Coolidge Corner Theatre show also includes "Gustav's Wedding" (processional music for a Jewish wedding inspired by Mahler's First Symphony) and versions of Enesco's *Romanian Rhapsody* and Brahms's *Hungarian Rhapsody*. We assume there'll be room for dancing in the aisles at the Coolidge, 290 Harvard Street in Brookline. The show starts at noon, and tickets are $18, or $12 for children and seniors; call (617) 734-2500 or visit www.coolidge.org.



Godzilla, Mothra, King Ghidorah: Giant Monster All Out Attack!

CHRISTMAS DAY: What better way to celebrate this holiday than by watching two films dramatizing the tragic fate of a humanity crushed by the juggernaut of progress and technology? The Brattle Theatre is showing Charlie Chaplin's subversive silent (with a little music) comedy *Modern Times* (1936), in which the Little Tramp takes to the screen for the last time as he wrestles with the cold machinery and colder hearts of the later Industrial Revolution. It screens through next Thursday at 3:30, 5:30, and 7:30 p.m., with 1:30 p.m. matinees on Saturday, Sunday and New Year's Day. Chaplin is matched by the antics of the nuclear age's answer to the Little Tramp, Godzilla, who makes a stunning comeback in Shusuke Kaneko's Japanese import *Godzilla, Mothra, King Ghidorah: Giant Monster All Out Attack!* (2001), which is said to be the finest in the series since the 1954 debut. It screens through the week at 9:45 p.m. The Brattle, which will be dark New Year's Eve, is at 40 Brattle Street in Harvard Square; call (617) 876-6837.

next weekend

Dinosaur juniors

Catch 22 evade ska-punk extinction with distinction

Five years ago, New Jersey's Catch 22 established themselves as one of the hottest new names in ska punk with their torrid Victory debut, *Keasbey Nights*. Not long after that, the backlash started at modern-rock radio, and these days, the genre is so far back underground that its surviving practitioners have little choice but to find humor in the situation. In a few months, Catch 22 will be headlining the "Ska Is Dead! And You're Next! Tour." But next Sunday, they'll be at Axis in Boston with fellow East Coast punks Bigwig and Punchline in support of their first new album in three years and third overall, the sarcastically titled *Dinosaur Sounds* (Victory).

Of course, *Dinosaur Sounds* also refers to what Catch 22 are trying to do with their music. "We regressed on this record," Kays explains over the phone from his home in New Jersey. "I think our first two records added a broader definition to ska punk. On this one, we kind of pulled back in a different direction, taking our influences from early-1990s and late-1980s ska. Rather than trying to add on top of what everyone has done, we pulled back and added influences like jazz. It was definitely progression through regression."

On *Dinosaur Sounds*, Catch 22's lineup has evolved along with their sound. That's nothing new for the band: original frontman Tomas Kalnoky was replaced by Jeff Davidson for 2000's *Alone in a Crowd* (Victory), and founding horn players Ryan Eldred and Kevin Gunther recently took over on vocals when Davidson left, with Eldred writing most of the lyrics. Kalnoky's new band, Streetlight Manifesto, just released their Victory debut, *Everything Goes Numb*, but Kays insists there's no rivalry between the two camps. "We can really do nothing but help each other, especially with the direction that Catch 22 have moved now. I couldn't be happier with how it turned out. Jeff just up and left, and two weeks later, we were doing the Warped Tour for the first time. We were trying out new singers, but we ended up just having Ryan do it. It was really hectic — I don't think our performance was necessarily up to par, but it worked out fine. On *Alone in a Crowd*, Kevin and Ryan were already singing together so much that they had the sense of harmony together."

Like all good ska-punk albums, *Dinosaur Sounds* is made for the dance floor: the band's three-man horn section is lively and sophisticated, big melodies abound, and producer Steve Evetts (Hatebreed, Saves the Day) helps them pack a Mighty Mighty Bosstones–style hardcore punch. They've just finished shooting a video for "Wine Stained Lips," a driving anti-love song with a wistful chorus: "Nine miles to happiness/I got something to live for." And the buoyant "Good Times" conjures fond memories of one of Catch 22's biggest influences, gone-too-soon pop crossover kings Sublime. "I could pick up a guitar and play just about any Sublime song," Kays gushes. "One time when we were in California, we actually met Wardo, who was almost like Sublime's extra member. We went down and hung out near Long Beach with him and his dog. I felt like I really got the experience, at least for a day. We played wiffle ball, hung out with the dog, drank like a cooler full of beer, and went swimming in a creek. It was really cool."

Catch 22 perform next Sunday, December 28, at Axis, 13 Lansdowne Street in Boston. It's a 6 p.m., all-ages show, and tickets are $12; call (617) 262-2437.

— Sean Richardson

Catch 22

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LISTINGS

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Theater listings are separate: send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier: to be considered for "Next Weekend," two weeks earlier.

BRETT ROSENBERG *plays the Abbey Lounge this Thursday, December 18.*

clubs

THURSDAY 18

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Marvels, Brett Rosenberg, White Trash Deluxe, Destruct-a-Thon.

AN TAIN, Boston. At 5 p.m., DJ Keith.

AN TUA NUA, Boston. Top 40 with DJ Ren Justice.

ARIA, Boston. NYC hip-hop with guest DJs.

AVALON, Boston. At 10 p.m., "International Thursdays." Euroḥaus, with DJs Arsit, JC, Eddie Lee, Ricky Fatts with special guest DJs.

THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" with DJ Hoff.

AXIS, Boston. At 10 p.m., DJ Nailz. Tasty & Taner K spinning vocal and progressive house.

BARKING CRAB Boston. Joe Bargar.

BILL'S BAR, Boston. Baby Strange, Munk, Pure Fiction.

BLACKTHORNE TAVERN, S. Easton. Mark Purcell.

BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.

BLUE CAT CAFE, Boston. DJ Casey.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."

BREEZEWAY BAR & GRILLE, Roxbury. Pocket.

BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.

THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.

BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

CANTAB LOUNGE/THIRD RAIL, Cambridge. New Day.

CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Oen Kennedy, Mark Brine.

CENTURY LOUNGE, Providence, RI. Uncle Everett, Orbis Rex.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Bird.

CLUB PASSIM, Cambridge. Kevin So, Scott E. Moore.

COMMON GROUND, Allston. "Love Night," '80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.

DICK'S LAST RESORT, Boston. Groove Authority.

EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.

EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.

ENCORE, Boston. Michelle Currie.

THE ENORMOUS ROOM, Cambridge. DJs Hua Hsu and Cchay.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

THE FIREPLACE, Brookline. Erin Byrne.

GREEN BRIAR, Brighton. DJ Stelah, Maxie Courtney.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. Dwight Richard.

HANNAH'S, Somerville. Reggae and house with guest DJs.

HARPERS FERRY, Allston. "Beantownshows Concert to Benefit Boston Rescue Mission" with Benefit Allstars, Ryan Montbleau, Boston Horns.

THE HARP, Boston. Brick Park.

HENNESSY'S, Boston. Me & Julio.

IRISH VILLAGE, Brighton. DJ Cherry.

JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.

JOHNNY D'S, Somerville. Stevie & the Soul Shakedowns, Mick Mondo, Streaker.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.

THE KELLS, Allston. "Fun House" with DJs Edgar and David James.

KENNEDY'S, Boston. John Mansfield.

KIRKLAND CAFE, Somerville. Chris Pandolph, Telicopp, New Renditions.

LA BOOM, Boston. At 10:30 p.m., "Privilege," international house with DJ Franklin.

LES ZYGOMATES, Boston. Silas Hubbard.

LIZARD LOUNGE, Cambridge. Club D'Elf.

LUCKY DOG MUSIC HALL, Worcester. Mullet Head, Harvest, Uncomfortables, Left & Right.

MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MANTRA Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house, & hip-hop.

MATRIX, Boston. "Club Candela: Noche Latina with DJ Michael Mercado.

MATT MURPHY'S, Brookline. "Grayson Farmer Round Midnight Jazz Session."

MIDDLE EAST, Cambridge. Downstairs: Blackline, Crumble, Era for a Moment, Sed, Oma.

MIDWAY CAFE, Jamaica Plain. "Dyke Night."

MILKY WAY, Jamaica Plain. Big Digits, Pete V.

THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.

ORLEANS, Somerville. DJ Ren Justice.

PARADISE LOUNGE, Boston. "Chords & Discourse Series: The Clash" with Street Dogs, Lenny Lashley, Chris & Henry Skel, Jason Bennett, Rocco Antonelli.

PARRIS, Boston. Central Basement.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Static.

THE PLACE, Boston. Greg Lutrell.

PLOUGH & STARS, Cambridge. Rich Gilbert & the Velvet Swingers.

PRAVDA 116, Boston. DJ David Mee.

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

Q, Boston. DJ Craig Smooth.

THE RACK, Boston. At 10 p.m., DJ Littles.

REDLINE, Cambridge. At 10 p.m., DJ Doc Mainstream.

RIVER GODS, Cambridge. "For Real, Too Real" electro, funk & '80s flashback with Dali & Ross.

ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter" with special guest DJs.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SIT 'N BULL PUB, Maynard. Polyethylene.

SKY BAR, Somerville. Rooftop Suicide Club, Broken Madison, Riding Shotgun, Simple Discourse.

SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.

SUGAR SHACK, Boston. "College Night" with DJ B-Spin.

SUPPER CLUB, Boston. Karin Parker.

SW1, Boston. Hip-hop, R&B, and Reggae with and DJ Renell.

TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Brian Walkley Band.

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TOAD, Cambridge. At 7 p.m., Paved Country. At 10 p.m., Caged Heat.

TOP OF THE HUB, Boston. Chris Taylor Trio.

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. Just a Fire, Helms, Eyes Like Knives.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WESTERN FRONT, Cambridge. Stout Style, Sound Vibration.

WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.

WHITE RAINBOW MARTINI BAR, Gloucester. Adria Smith, Marianne Solivan.

WONDER BAR, Allston. Grant Langford Review.

ZEITGEIST GALLERY, Cambridge. At 7 p.m., "Playground New Music Series." At 9:30 p.m., Autumn Rhythm, Seekonk, Hop & Tickle.

ZUZU, Cambridge. Turpentine Brothers.

FRIDAY 19

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Choo Choo La Rouge.

AN TAIN, Boston. At 5 p.m., DJ Sean O. At 10 p.m., DJ David Natola.

AN TUA NUA, Boston. "Superlovers," early hits to the latest sounds with DJ Vinny.

ARIA, Boston. "Plush," NYC house with guest DJs. In the Angel Room, NYC hip-hop with DJ Thanos.

ATLAS DANCE, Boston. "Top 40 Dancing."

AVALON, Boston. At 6:30 p.m., Mindless Self Indulgence, Tub Ring, Unkle Fucker. At 10 p.m., "Avalanā" with DJs MJ and Shalako with special guest DJs.

THE AVENUE, Allston. At 9 p.m., DJ Steve Austion.

AXIS, Boston. At 10 p.m., "Pop" with DJ David James and special guest DJs.

BLACKTHORNE TAVERN, S. Easton. Judy Pavadore.

BLARNEY STONE PUB, Dorchester. Commerical dance and R&B.

BLUE CAT CAFE, Boston. DJ Pete Winfrey.

BOSTON ROCKS, Boston. Top 40 Dance & hip-hop with DJ Bruno.

BROOKLINE COMMUNITY CENTER FOR THE ARTS, Brookline. At 10 p.m., "Feel" house, funk, soul, and break dance.

BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.

Abbey Lounge
ABBEY LOUNGE
3 Beacon Street
Inman Square
Somerville, MA 02143
617-661-9831
AbbeyLounge.com

THURSDAY, DECEMBER 18
THE MARVELS, BRETT ROSENBERG, WHITE TRASH DELUXE, DESTRUCT-A-THON
FRIDAY, DECEMBER 19
CHOO CHOO LA ROUGE, SO AND SO, DON SAVANTS
SATURDAY, DECEMBER 20
ABBEY X-MAS PARTY, GTL ALLSTARS, THE OTHER GIRLS
SATURDAY, DECEMBER 27
HUMANOIDS, MOTORMACS, NOVA EXPRESS, THE CHANCE
WEDNESDAY, DECEMBER 31
NEW YEARS EVE PARTY!
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All Shows 21+

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RICH GILBERT & THE VELVET SWINGERS
Friday, December 19
TWILIGHT RANCHERS
Saturday, December 20
BAD BOYS 8-7
PEARL (FORMERLY PAVED COUNTRY) 9:30
Sunday, December 21
THE ARMADILLOS 5-7:30
CHRIS MCDERMOTT 9:30
Monday, December 22
PINE TREE THEE
Tuesday, December 23
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Wednesday, December 24
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Thursday, December 18th
JUST A FIRE • HELMS • EYES LIKE KNIVES
Friday, December 19th
AMERICAN ANALOG SET
THE ALBUM LEAF • SHENZHOU 5
Saturday, December 20th
MR. AIRPLANE MAN CD REL
DAN MELCHIOR'S BROKE REVUE
TUNNEL OF LOVE • MICHAEL TARBOX
Sunday, December 21st
ELLIOTT SMITH TRIBUTE/BENEFIT - DOORS @ 1:30PM -
HOSTED BY MARY LOU LORD
WITH PERFORMANCES FROM OVER 20 MUSICIANS.
PROCEEDS TO BENEFIT THE ELLIOTT SMITH MEMORIAL FUND.
EVENING SHOW: 8:30PM DOORS -
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MOMENTS OF IMAGINATION
Monday, December 22nd
THE OTHER SIDE OF THE BEAR -
MORNING THEFT
MIKE PATTERSON • DAN ROGERS
Tuesday, December 23rd
THE FREE OTHER SIDE OF THE BEAR HOLIDAY PARTY
CHECK OUT WWW.TTTHEBEARS.COM
FOR PERFORMERS! MUSIC STARTS AT 8:00PM

Friday, December 26th
GROOVEHOUNDS • ROCKETSCIENCE
SUPERLOW • THE MILDWAYS
Saturday, December 27th
"THE HOMETOWN LETDOWN!" -
DUCKY BOYS • RIVER CITY REBELS
SUSPECT DEVICE • THE GLOW
Sunday, December 28th
AMIGAZO • THE CRUMB SULLIVANS

*** NEW SHOWS ***
1/9 JULIANA HATFIELD
1/30 JON LANGFORD'S SHIP & PILOT
1/31 ADAM GREEN
2/3 THE STILLS
2/7 MOONBAKER & CHAUNCEY

*** COMING ***
12/31 Lenny & The Piss Poor Boys, The Konks, The Charms, Valhalla Kittens
1/3 Absolve, Oma CD Rel, Seemless, Cade
1/10 Deek pres. Jeremiah Freed, Eden Row, Junction 18, Asect
1/15 Black Helicopter, Cancer To The Stars, The Bon Savants, Anti-Love Project
1/16 Aberdeen City, The Standard
1/17 Mr. Len, Roosevelt Franklin, Kice
1/23 Cracktorch, The Charms CD Rel, Sarah Borges & The Confidence Men, Sugabomb
1/24 Vinyl Ritchie Compilation CD Rel
2/20 Murphy's Law

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BUZZ BOSTON/EUROPA, Boston. "The Lava Bar: Girl's Night Out," house and trance with DJ Melinda.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ du Jour.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB 58, Quincy. "Get Some Fridays," hip-hop and house classics with the Freakas DJs.
CLUB PASSIM, Cambridge. Jeffrey Gaines.
COMMON GROUND, Allston. Allstonians.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.
DRUID PUB, Cambridge. At 6 p.m., "Traditional Irish Seisiun" with Peter Molloy & Friends.
EKCO LOUNGE, Boston. At 10 p.m., "Freaky Friday" Hip hop and Top 40 dance.
EMBASSY, Boston. At 10 p.m., "Urban Grooves" with DJ Ricky Fatts.
ENCORE, Boston. "Cabaret Open Mic" with Jan Peters, Colleen Powers, Michael Ricca, Brian Patton.
THE ENORMOUS ROOM, Cambridge. At 9 p.m., "Defenestration" with Nick Follett.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Vocal house, '70s, '80s, '90s with DJ Bob Gallagher.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.
GUIDO OSHEA'S, Brockton. "Mirage Night Club," Haitian, Caribbean and Cape Verdean music.
HARPERS FERRY, Allston. Satellite, Jude Nemo.
THE HARP, Boston. Peatmoss.
HENNESSY'S, Boston. At 5 p.m., Me & Julio.
IRISH VILLAGE, Brighton. "Funky Friday" with Elyte, Chyce, Mas.
JEANIE JOHNSTON PUB, Jamaica Plain. "Rockabilly Night" with Coachmen, Cranktones.
JOHNNY D'S, Somerville. At 6 p.m., DJ Brett Milano. At 9:45 p.m., Lovewhip, Dr. Awkward.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. "Ladies Night" with DJs Doc and Mike Gioscia.
KENNEDY'S, Boston. Matt Fulton.
KIRKLAND CAFE, Somerville. Natalie Flanagan, Jess McDonough, Karen Grenier, Mickey Bliss Organ Combo.
LA BOOM, Boston. "Fashion Fridays" with DJ Roland Lopez.
LES ZYGOMATES, Boston. Ronnie Ron Trio.
LIZARD LOUNGE, Cambridge. Dear Leader, Jed Parish & the Mother Tongues.
LUCKY DOG MUSIC HALL, Worcester. Gilt: the Lily.
MAN RAY, Cambridge. "Sin," industrial with DJ Chris Ewen and trance with DJs Brad Gwynn and Russell Lewis.
MATRIX, Boston. At 9 p.m., Hi-Energy house and hip hop with DJ Tasty and special guests.
MATT MURPHY'S, Brookline. Super 400.
MIDDLE EAST, Cambridge. Downstairs: Brilliant Mistake, Gutta.

Continued on page 12

CLUB DIRECTORY

ABBEY LOUNGE (617-441-9631), 3 Beacon St., Somerville.
ALL ASIA CAFE (617-497-1544), 334 Mass. Ave., Cambridge.
AN TAIN (617-426-1870), 31 India St., Boston.
AN TUA NUA (617-262-2121), 835 Beacon St., Boston.
AREA (617-338-7080), 246 Tremont St., Boston.
ATLAS DANCE (617-437-0300), 3 Lansdowne St., Boston.
THE ATTIC (617-964-6684), 107 Union St., Newton Centre.
AURORA (617-350-6001), 300 Congress St., Boston.
AVALON (617-262-2424), 15 Lansdowne St., Boston.
THE AVENUE (617-782-9508), 1249 Comm Ave, Allston.
AXIS (617-262-2437), 13 Lansdowne St., Boston.
THE BANSHEE (617-436-9747), 934 Dorchester Ave., Dorchester.
BARKING CRAB (617-426-CRAB), 88 Sleeper St., Boston.
BEANTOWN COMEDY VAULT (781-729-2565), at Remington's, 124 Boylston St., Boston.
BELL IN HAND TAVERN (617-227-2098), 45-55 Union St., Boston.
BILL'S BAR (617-421-9678), 5-5 Lansdowne St., Boston.
BLACKTHORNE TAVERN (508-238-9017), 402 Turnpike St., S. Easton.
BLARNEY STONE PUB (617-436-8223), 1505 Dorchester Ave., Dorchester.
BLUE CAT CAFE (617-247-9922), 94 Mass Ave, Boston.
BLUESTONE BISTRO (617-254-8309), 1799 Comm. Ave., Brighton.
BOB THE CHEF'S (617-536-6204), 604 Columbus Ave., Boston.
BOSTON ROCKS (617-726-1110), Faneuil Hall Marketplace, Boston.
BREEZEWAY BAR & GRILLE (617-541-5400), 153 Blue Hill Ave., Roxbury.
BRENDAN BEHAN PUB (617-522-5386), 378 Centre St., Jamaica Plain.
BROOKLINE COMMUNITY CENTER FOR THE ARTS (617-738-2600), 14 Green St., Brookline.
BUCK MULLIGAN'S (617-325-9800), Center St., West Roxbury.
THE BURREN (617-776-6896), 247 Elm St., Davis Sq., Somerville.
BUZZ BOSTON/EUROPA (617-482-3939), 51 Stuart St., Boston.
CAMBRIDGE BREWING COMPANY (617-494-1994), 1 Kendall Sq., Cambridge.
CANTAB LOUNGE/THIRD RAIL (617-354-2655), 738 Mass. Ave., Central Sq., Cambridge.
CAPRICE (617-292-0080), 275 Tremont St., Boston.
CENTER FOR THE ARTS IN NATICK (508-647-0097), 14 Summer St., Natick.
CENTURY LOUNGE (401-751-2255), 150 Chestnut St., Providence, RI.
CHARLIE'S KITCHEN (617-492-9646), 10 Elliot St., Cambridge.
CHOPS LOUNGE (617-267-8300), 1271 Boylston St., Boston.
CLARK'S IN FANEUIL HALL (617-227-7800), 21 Merchant's Row, Boston.
CLUB CAFE (617-536-0966), 209 Columbus Ave., Boston.
CLUB 58 (617-471-7788), 58 Ross Way, Quincy.
CLUB NICOLE (617-267-2782), 40 Dalton St., Boston.
CLUB PASSIM (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge.
COLONIAL INN (978-369-9200), 48 Monument Sq., Concord.
COMEDY CONNECTION (617-248-9700), Upstairs at Faneuil Hall, Boston.
COMEDY STUDIO AT HONG KONG (617-864-5311), 1236 Mass. Ave., Cambridge.
COMMON GROUND (617-783-2071), 83-87 Harvard Ave., Allston.
COSTELLO'S (617-522-9263), 723 Centre St., Jamaica Plain.
COTTONWOOD CAFE (617-247-2225), 222 Berkeley St., Boston.
COYOTE GRILLE (617-225-0888), 1 Kendall Sq., Cambridge.
DEVLIN'S LOUNGE AND BAR (617-779-8822), 332 Washington St., Brighton.
DICK DOHERTY'S AT THE CHINA BLOSSOM (800-401-2221), Rte. 125, North Andover.
DICK'S LAST RESORT (617-267-8080), 55 Huntington Ave., Boston.
DRUID PUB (617-497-0965), 1357 Cambridge St., Inman Sq., Cambridge.
EKCO LOUNGE (617-338-8283), 41 Essex St., Boston.
EMBASSY (617-536-2100), 30 Lansdowne St., Boston.
EMERALD ISLE (617-288-0010), 1501 Dorchester Ave., Dorchester.
ENCORE (617-338-ROXY), 279 Tremont St., Boston.
THE ENORMOUS ROOM (617-491-5599), 567 Mass Ave, Cambridge.
THE E ROOM AT THE GOLDEN TEMPLE (617-277-9722), 1651 Beacon St., Brookline.
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THE GOOD LIFE DOWNTOWN (617-451-2622), 28 Kingston St., Boston.
GREAT SCOTT (617-734-4502), 1222 Comm Ave, Allston.
GREEN BRIAR (617-789-4100), 304 Washington St., Brighton.
GREEN DRAGON (617-367-0055), 11 Marshall St., Boston.
GREEN STREET GRILL (617-876-1655), 280 Green St., Cambridge.
G-SPOT (617-423-6787), Downtown Crossing, Boston.
GUIDO OSHEA'S (508-580-0997), 2839 S. Main St., Brockton.
HANNAH'S (617-629-5302), 439 Broadway, Somerville.
HARPERS FERRY (617-254-9743), 158 Brighton Ave., Allston.
THE HARP (617-742-1010), 85 Causeway St., Boston.
HENNESSY'S, (617-742-2121), 25 Union St., Boston.
IMPROV ASYLUM (617-263-6887), 216 Hanover St., Boston.
IMPROVBOSTON THEATRE (617-576-1253), 1253 Cambridge St., Cambridge.
IRISH VILLAGE (617-787-5427), 224 Market St., Brighton.
JACOB WIRTH RESTAURANT (617-338-8586), 33 Stuart St., Boston.
JACQUES UNDERGROUND (617-426-5962), 79 Broadway, Boston.
JEANIE JOHNSTON PUB (617-983-9432), 144 South St., Jamaica Plain.
JOE'S ON HIGH STREET (617-523-4000), 200 High St. Boston.
JOHNNY D'S (617-776-2004), 17 Holland St., Davis Sq., Somerville.
JOSE McINTYRE'S (617-451-9460), 160 Milk St., Boston.
JUKEBOX (617-338-ROXY), 275 Tremont St., Boston.
THE KELLS (617-782-9082), 161 Brighton Ave., Allston.
KIRKLAND CAFE (617-491-9640), 425 Washington St., Somerville.
LA BOOM (617-357-6800), 25 Boylston Pl., Boston.
LES ZYGOMATES (617-542-5108), 129 South St., Boston.
LINWOOD GRILLE (617-267-8644), 69 Kilmarnock St., Boston.
LIZARD LOUNGE (617-547-0759), 1667 Mass. Ave., below Cambridge Common Restaurant, Cambridge.
LUCKY DOG MUSIC HALL (508-363-1888), 89 Green St., Worcester.
MACHINE (617-536-1950), 1256 Boylston St., Boston.
MAN RAY (617-864-0400), 21 Brookline St., Cambridge.
MANTRA (617-542-8111), 52 Temple St., Boston.
MATRIX (617-338-ROXY), 275 Tremont St., Boston.
MATT MURPHY'S (617-232-0188), 14 Harvard St., Brookline.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass Ave, Central Sq., Cambridge.
MIDWAY CAFE (617-524-9038), 3496 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Bella Luna, 405 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.
NEWS (617-426-6397), 150 Kneeland St., Boston.
NICK'S COMEDY STOP (617-482-0930), 100 Warrenton St., Boston.
NICK'S KOWLOON (781-231-2500), Rte. 1 North, Saugus.
NICK'S MAUI (508-482-0930), Rte. 26 North, Brockton.
OCEANA RESTAURANT (617-227-0800), Marriott Long Wharf, 296 State St., Boston.
O'CONNOR'S (617-482-2255), 27 Columbus Ave., Boston.
O'LEARY'S (617-734-0049), 1010 Beacon St., Brookline.
ORLEANS (617-591-2100), 65 Holland St., Somerville.
THE PALACE (781-321-1660), 1500 Broadway, Saugus.
PARADISE LOUNGE (617-562-8814), 969 Comm Ave, Boston.
PARRIS (617-248-9900), Quincy Market, Faneuil Hall, Boston.
PA'S LOUNGE (617-776-1557), 345 Somerville Ave., Somerville.
PHOENIX LANDING (617-576-6260), 512 Mass. Ave., Cambridge.
THE PLACE (617-523-2081), 2 Broad St., Boston.
THE PLAYGROUND (617-441-0666), 400 Mass Ave., Cambridge.
PLOUGH & STARS (617-441-3455), 912 Mass Ave, Cambridge.
THE POINT (617-523-7020), 147 Hanover St., Boston.
PRAVDA 116 (617-482-7799), 116 Boylston St., Boston.
PURPLE SHAMROCK (617-227-2060), 1 Union St., Boston.
Q (617-742-2121), 25 Union St., Boston.
THE RACK (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
REDLINE (617-491-9851), 59 J.F.K. St., Cambridge.
REMINGTON'S (617-574-9676), 124 Boylston St., Boston.
RIVER GODS (617-576-1881), 125 River St., Cambridge.
ROGGIE'S (617-566-1880), 356 Chestnut Hill Ave., Brighton.
THE ROXY (617-338-ROXY), 279 Tremont St., Boston.
SCRUFFY MURPHY'S (617-282-6606), 1333 Dorchester Ave., Dorchester.
SISSY K'S (617-248-6511), 6 Commercial St., Boston.
SIT 'N BULL PUB (978-897-7232), 163 Main St., Maynard.
SKY BAR (617-623-5223), 518 Somerville Ave., Somerville.
SOPHIA'S (617-351-7001), 1270 Boylston St., Boston.
SUGAR SHACK (617-351-2510), 1 Boylston Pl., Boston.
SUPPER CLUB (617-437-0002), 711 Boylston St., Boston.
SWEETWATER CAFE (617-351-2515), 3 Boylston Pl., Boston.
SW1 (617-423-6767), 48 Winter St., Boston.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL (617-236-5800), 110 Huntington Ave., Boston.
TIR NA NOG (617-628-4306), 366A Somerville Ave., Union Sq., Somerville.
TOAD (617-497-4950), 1912 Mass Ave, Porter Sq., Cambridge.
TOP OF THE HUB (617-536-1775), 52nd Floor, Prudential Tower, Boston.
TRATTORIA IL PANINO (617-338-1000), 295 Franklin St., Boston.
T.T. THE BEAR'S PLACE (617-492-BEAR), 10 Brookline St., Central Sq., Cambridge.
21st AMENDMENT (617-227-7100), Bowdoin St., Beacon Hill, Boston.
VAPOR (617-695-9500), 100 Warrenton St., Boston.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WHITE RABBIT MARTINI BAR (978-281-0017) 65 Main St., Gloucester.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.
ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Cambridge.
ZUZU (617-864-3278), 474 Mass. Ave., Cambridge.

THE BLACK HORSE TAVERN@ DURGIN PARK RESTAURANT

Thursday, December 18
Karaoke
Friday, December 19
Zeke Martin Trio (R&B, Funk)
Saturday, December 20
Becky Chase (rock)
Friday, December 26
Benevolent Soul
Saturday, December 27
Big Ben Hillman Trio

No Cover Charge!
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Wednesday Night: Karaoke Night. DJ Top Shotta-Hip Hop, Reggae and what ever you wish to attempt to sing. Downstairs @ the Cavo Lounge: Coming Soon!!! Local Musician Night.
Thursday Night: Ladies Night. DJ Murray - Spinnin' Hip Hop, Top 40 and Dance Hall.
Friday Night: U Night DJ Top Shotta and DJ Rebel - Hip Hop, Reggae, and Dance Hall. Once a month VIP theme party.
Saturday Night: Knowledge Night. DJ Mas - Spinnin Hip Hop, Old School and Underground.
Sunday Night: VIP Night. DJ Top Shot and DJ Rebel - Spinnin Hip Hop, and Top 40 for you and your party.

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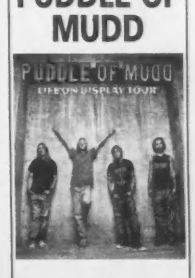

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Friday 12/19
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JEDEDIAH PARISH AND THE MOTHER TONGUES
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THE FAMILY JEWELS
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Sunday 12/21
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THE SLAM @ 7 THE JAM @ 9
FEAT. ADAM RUBENSTEIN
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TOM LEACH • VIC FIRECRACKER
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SAT 12/20 DAMN PERSONALS
DAMONE • MOTION SICKNESS
SUN 12/21 JULIET
THE SUBURBAN SKY • CRASH FLAG
MON 12/22 CHERRY SIT
DEAD FRIEND • LEVITICUS
VIOLATED TRUST
TUE 12/23 16 YEARS OF GRACE
48 ROOMS • DENY EVERYTHING
VALENTINE
FRI 12/26 DJ NOMADIK (OF WERS) PRESENTS
SAT 12/27 THE JABBERS
MEAT HOUSE • THE TUNNEL RATS
THE MEDIUMS • MEDIUMWAVES

DOWNSTAIRS
THU 12/18 BLACKLINE
CRUMBLE • ERA FOR A MOMENT
SED • OMA
FRI 12/19 BRILLIANT MISSTAKE
ENDWAY • LOST PILOT • GUTTA
SAT 12/20 PLASMA PRODUCTIONS PRESENT: CHIN STRAP
BLACK NASTY • TRAVEL FOR DAYS
SUN 12/21 SUBSTANCE 2K3 BENEFIT: FLUTTR
MINDFIELD • ONE OF US
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AND MANY MORE
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EXPERT • AND MORE
SAT 12/27 TEDE AFRO
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THURSDAY - THE TURPENTINE BROTHERS
FRIDAY - LATIN WITH GIANCARLO BUSCAGLIA
SATURDAY - BOBBY ORR CHRISTMAS W/MENTZ
SUNDAY - ROCKABILLY NIGHT

SUN 12/28 KAYO DOT
GREG KELLEY
MON 12/29 FURVIS
THE NEW DUMB
TUE 12/30 CARBONDALE (RCA RECS)
SENECA
WED 12/31 NEW YEARS EVE WITH: RED PILL
THU 01/01 FECES PIECES (REUNION)
SAT 01/03 THE PILLS

UPCOMING
01/07 DOUBLE HELIX, NIKULYDIN
01/09 MODEL SONS, QUICKFIX
01/10 GIVE, HARRIS, JETAVANA GROVE
01/14 RILO KILEY (ACOUSTIC)
01/16 THE SKELS, SINNERS AND SAINTS
01/17 LAMONT, THE HIDDEN
01/19 CHASATIN, SUBLIMINED+HANDS OF MAN
01/20 KEVIN DEVINE (OF MIRACLE OF 86)
01/21 BRILLIANT MISSTAKE, THIRDSHIFT
01/23 THE DRAGS, (MUNK), ASECT
01/23 READ YELLOW, DETACHMENT KIT
01/24 THE TRAPS, THE KONS, TURENTINE BROS
01/25 CAPTAIN CUTTHROAT
01/26 NO ONE'S KIND
01/27 BIG BEAR, PARTS AND LABOR
01/30 HIM, MICE PARADE
01/31 SAM BIGELOW, SPACECAKE

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01/24 BUFFALO TOM, DEAR LEADER
01/30 LES SAVY FAV, FRED ARMISEN
02/05 NOTWIST
02/09 SUICIDEGIRLS LIVE BURLESQUE
02/13 THE SHINS - AT THE ROXY
02/18 KINGS OF LEON
02/26 CAMP LO, GRAND AGENT
02/27 THE WALKMEN

CORNER
SUN - BELLY DANCING
MON - LISTENING POST
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WED - BELLY DANCING
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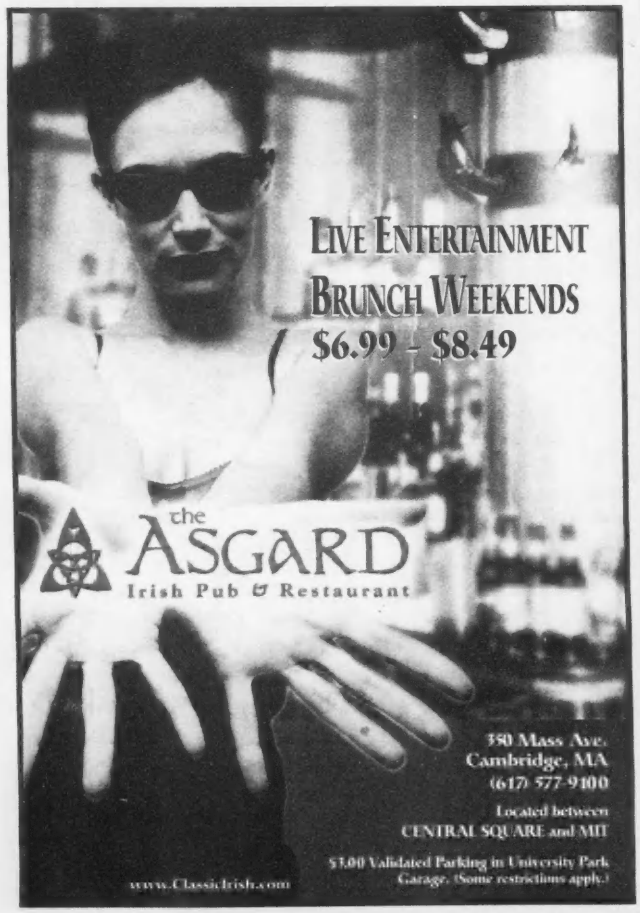

Continued from page 11

MILKY WAY, Jamaica Plain. "Handstand Command" with Anchormen, Operators, Asian*Babe*Alert, Nice & Easy.
THE MODERN, Boston. At 10 p.m., Latin house with DJ JC.
OCEANA RESTAURANT, Boston. Mike DiBari Trio.
ORLEANS, Somerville. DJ Tom.
THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the '70s and '80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Rockpile."
PARADISE LOUNGE, Boston. "The Pill" with DJ Ken.
PARRIS, Boston. Central Basement.
PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.
THE PLACE, Boston. At 10 p.m., VJ Laptop.
PLOUGH & STARS, Cambridge. Twilight Ranchers.
THE POINT, Boston. "Fluid," house and techno, with DJ troupe Recordheadz.
Q, Boston. "Hip-hop & Top 40" with DJ B Spin.
THE RACK, Boston. At 10 p.m., DJ Johnny C.
REDLINE, Cambridge. At 9 p.m., "Touch" with Shadowkings.
RIVER GODS, Cambridge. "Diversion" mello tekno, scsi disko, NeuSoul, Poplockin classics with DJ Easy.
ROGGIE'S, Brighton. Upstairs: Ali. Lounge: "Dance Your Ass Off" with DJ Hoff.
THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Manolo and special guest DJs.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SISSY K'S, Boston. At 5 p.m., Matt Browne. At 9 p.m., Stu Sinclair & Kevin Kirrane. Upstairs: Hi-NRG and pop house, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Captain Miles Band.
SKY BAR, Somerville. Yellow Brick Ed, Paper Thin Stages, Local Radio, Williker.
SUGAR SHACK, Boston. "Boston's A-List" Hip hop, old school, and top 40 with DJ B-Spin.
SUPPER CLUB, Boston. D Street Band.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. Top 40 RMX, Hip-Hop, and House with DJ Littles.
TOAD, Cambridge. Stacey Queen Band.
TOP OF THE HUB, Boston. Chris Taylor Quartet.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. American Analog Set, Album Leaf, Shenzhou.
21st AMENDMENT, Boston. DJ Sean Daly.
VENU, Boston. "Roomba," Latin sounds with DJ Roger M. and house with DJ Arsit.
VERTIGO, Boston. "Dream Lounge," international, Latin and house with DJ Marcocci, and vocal and high energy house with DJ Soulhens.
WALLY'S CAFE, Boston. Darren Barrett Quintet.
WESTERN FRONT, Cambridge. Dis & Dat.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WHITE RAINBOW MARTINI BAR, Gloucester. Odie Teken, Karin Parker.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.
ZEITGEIST GALLERY, Cambridge. At 9 p.m., Outtakes Unlimited.
ZUZU, Cambridge. Giancarlo Buscaglia.

SATURDAY 20

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. GTL Allstars, Other Girls.
AN TUA NUA, Boston. "Shake It Up." Top 40 with DJ Ren Justice.
ARIA, Boston. "Ecco," international and vocal house, with DJ Roger M. In the Angel Room, "International Saturdays."
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 7 p.m., JC Chasez. At 10 p.m., "Avaland" with DJ Nailz and special guest DJs.
THE AVENUE, Allston. At 5 p.m., "Acoustical Pop" with Ali. At 9 p.m., House with DJ Munroe.
AXIS, Boston. At 10 p.m., "Start!"
BLACKTHORNE TAVERN, S. Easton. Cool Black Kettle.
BLARNEY STONE PUB, Dorchester. Commercial dance and R&B.
BLUE CAT CAFE, Boston. DJ Casey.
BOSTON ROCKS, Boston. Interactive video Top 40 Dance & hip-hop party with VJ Johnnie Walker.
BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ du Jour.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB 58, Quincy. "American Saturdays," Top 40 and dance, with DJ Jammin' Jay.
CLUB NICOLE, Boston. European house with DJ Alex.
CLUB PASSIM, Cambridge. Lori McKenna.
COLONIAL INN, Concord. Fran Tuttle, Workingman's Jazz Band.
COMMON GROUND, Allston. DJ Chu.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.
DICK'S LAST RESORT, Boston. Big '80s.
EMBASSY, Boston. At 10 p.m., house with DJ Eddie K.
ENCORE, Boston. DesPres & DeGraff.
THE ENORMOUS ROOM, Cambridge. Mr. Strack.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Disco, motown, and classics from the '80s & '90s with DJ John Reed.
FELT, Boston. "Top 40 and Club Classics."
THE GOOD LIFE CAMBRIDGE, Cambridge. Jose Ramos & the No Way Jose Band.
GREAT SCOTT, Allston. "The Plan" with DJs Victoria & Carl.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.
HARPERS FERRY, Allston. Topaz, Revibe.
THE HARP, Boston. Pestmass.
HENNESSY'S, Boston. At 9 p.m., DJ Misha.
IRISH VILLAGE, Brighton. "Left Saturday" with DJ Kelvin.
JACOB WIRTH RESTAURANT, Boston. At 7 p.m., Steve Fell Band.
JOHNNY D'S, Somerville. Michigan Blacksnake, Jen Kearney.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. Hip-hop, house, techno, top 40 with DJs Darren Drag & Tom O'Toole.
KENNEDY'S, Boston. Dorothy Miller.
KIRKLAND CAFE, Somerville. "Santa Claus Surfing Safari" with Surf Squad, Gein & the Graverobbers, Clams, Come Arounds, Mickey Bliss.
LA ROOM, Boston. "Futurebeat: Alien Disco" with DJ Addambombb.
LINWOOD GRILLE, Boston. "Russian Bands" with Pavolv's Dogs, Bossa-Noga, Cheredovanie.
LIZARD LOUNGE, Cambridge. Paula Kelley & Her Orchestra.
LUCKY DOG MUSIC HALL, Worcester. Average White Boys, Fear Nuttin Band, Tint.
MAN RAY, Cambridge. "Liquid Disco Trash" with DJ Gary Conzo and retro new wave with DJ Chris Ewen.
MATRIX, Boston. At 9 p.m., Hi-Energy House with DJ Pedro Gonzalez.
MATT MURPHY'S, Brookline. Christian Liver.
MIDDLE EAST, Cambridge. Upstairs: Damn Personals, Damone, Motion Sickness. Downstairs: Chin Strap, Black Nasty, Travel for Days.
MILKY WAY, Jamaica Plain. At 8:30 p.m., "Mango's Latin Club" with DJ Antonio Ortiz.
THE MODERN, Boston. House with DJ Shiuan Lee.
ORLEANS, Somerville. DJ Gabe.
THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the 70s and 80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Club Copa" Latino Night; "Underground" top 40, Dance, Techno, Hip-hop, Reggae.
PARADISE LOUNGE, Boston. Adam Ezra Band, Rebecca Correia.
PARRIS, Boston. Chad LaMarsh.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
THE PLACE, Boston. VJ Laptop.
PLOUGH & STARS, Cambridge. At 5 p.m., Bag Boys. At 9 p.m., Paved Country.
PRAVDA 116, Boston. High-energy dance music with DJ Rick Naples.
Q, Boston. At 9 p.m., DJ Josh Carl.
THE RACK, Boston. "Dance Party" with DJs Vinnie Peruzzi and Littles.
REDLINE, Cambridge. At 10 p.m., DJ Cherry.
RIVER GODS, Cambridge. "Peer Pressure" with Unlockedgroove.
ROGGIE'S, Brighton. House with DJ Marc Farrell.
THE ROXY, Boston. "Roxy Saturdays," high NRG house and dance, with DJ Adilson.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SISSY K'S, Boston. At 4 p.m., Matt Browne. At 8 p.m., Kevin Kirrane. Upstairs: "Dance Party," old school and new dance, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Lydia Warren Band.
SKY BAR, Somerville. Passenger, Will Wilde Band, Tainted.
SOPHIA'S, Boston. DJ Edwin Matos.
SUGAR SHACK, Boston. Hip hop, and top 40 with DJ B-Spin.

KELLY DAVIDSON

EYES LIKE KNIVES *play T.T. the Bear's Place this Thursday, December 18.*

KELLY DAVIDSON

DEAR LEADER *play the Lizard Lounge on Friday.*

SUPPER CLUB, Boston. Karin Parker.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. Hip-Hop, Reggae, '70s Funk, and House with DJ Bruno.
TOAD, Cambridge. At 7 p.m., "Greg's Saturday Showcase." At 10 p.m., Sam Bisbee.
TOP OF THE HUB, Boston. Chris Taylor Quartet.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. Mr. Airplane Man, Dan Melchior's Broke Revue, Tunnel of Love, Michael Tarbox.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "Crosswalk," with DJs David Skye, M.J.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R&B, house, and reggae, with DJ Ron Steel.
WALLY'S CAFE, Boston. At 9 p.m., Darren Barrett Quintet.
WESTERN FRONT, Cambridge. Hot Like Fire.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WHITE RAINBOW MARTINI BAR, Gloucester. Ken Bonfield.
WONDER BAR, Allston. Rusty Scott Quartet.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Shumai. At 9:30 p.m., Cat Show Snapshots, Levin/Hollander/Morris.
ZUZU, Cambridge. "A Bobby Orr X-Mas" with Mente.

SUNDAY 21

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Lounge Around" with mellow beats by DJ Dave.
ARIA, Boston. "Living Room," lounge and vocal house.
THE ATTIC, Newton Centre. Coalboilers.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
THE AVENUE, Allston. "Lounge Night."
BARKING CRAB Boston. At noon, "Brunch" with Julie Dougherty. At 6 p.m., Jah Spirit.
BILL'S BAR, Boston. At 10 p.m., "Sunday Night Reggae" with DJ K-Don, Dub Station.
BLARNEY STONE PUB, Dorchester. "Laid Back Sunday."
BLUE CAT CAFE, Boston. DJ Armen.
BOB THE CHEF'S, Boston. At 10 a.m., "Sunday Jazz Brunch."
BREEZEWAY BAR & GRILLE, Roxbury. Michael Shea.
THE BURREN, Somerville. Front Room: At 2 p.m., "Traditional Irish Music." Back Room: At 8 p.m., "Singer-Songwriter Series" with Danielle.
CAMBRIDGE BREWING COMPANY, Cambridge. At 11 a.m., "Jazz Brunch" with Gypsy Schaeffer.
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam."
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
CLUB 58, Quincy. "Service Industry Night," house, techno, and breaks, with DJ Joshua Carl and special guest DJs.
CLUB PASSIM, Cambridge. Aine Minogue.
COLONIAL INN, Concord. John Fitzsimmons & Seth Connelly.
COMMON GROUND, Allston. Blue Plate Special.
COSTELLO'S Jamaica Plain. James Mlerenda's Masked Marvels.
COTTONWOOD CAFE, Boston. D Street Band.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Ren Justice.
DICK'S LAST RESORT, Boston. At 10 a.m., "Gospel Brunch" with Bishop Charlie's Angels. At 7:20 p.m., Big Time.
ENCORE, Boston. Dorothy Miller & Michael Larson.
THE ENORMOUS ROOM, Cambridge. Brunmore.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance and Eurohouse with DJ Roland.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Balla.
HARPERS FERRY, Allston. Jim Gilmour Band, Nathan Sigman.
HENNESSY'S, Boston. "Reggae Night" with Danny Tucker, Vibe Tribe.
IRISH VILLAGE, Brighton. DJ Kieran.
JACQUES UNDERGROUND, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 9 a.m., "Jazz Brunch." At 4:30 p.m., "Open Blues Jam." At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
THE KELLS, Allston. Downstairs: "Sin" with DJ Doc.
KENNEDY'S, Boston. "Sunday Brunch" with Keza Hirsey.
MATT MURPHY'S, Brookline. Well.
METROPOLIS, Providence, RI. "Industry," uplifting house and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: Suburban Sky. Downstairs: Flutter, Mindfield, One of Us, Project Sphere, Salem Fires.
MILKY WAY, Jamaica Plain. All the King's Men.
MR. DOOLEY'S TAVERN, Boston. At 8 p.m., Mike Barrett.
O'LEARY'S, Brookline. At 7:30 p.m., "Irish Music Session."
ORLEANS, Somerville. At 7 p.m., "Jazz Session."
PARADISE LOUNGE, Boston. "Frolic Room" with Thru the Keyhole Burlesque, Electrolux, Heywood Wakefield, DJ Brother Cleve.
PHOENIX LANDING, Cambridge. At 6 p.m., "Celtica." At 10 p.m., "Bump," house music with DJs Demarkus Lewis, George Nessis.
PLOUGH & STARS, Cambridge. At 9:30 p.m., Chris McDermott.
PURPLE SHAMROCK, Boston. James McKenna Duo.
THE RACK, Boston. At 10 p.m., DJ Mike Janedy.
RIVER GODS, Cambridge. "Reverie Boston," Goth, industrial, and Lounge with DJ Jordan.
SISSY K'S, Boston. Greg Luttrell.
SIT 'N BULL PUB, Maynard. Kevin So.
SKY BAR, Somerville. Haverchuck, Rule 56, Bucky Spins.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. At 10 p.m., Ry Cavanaugh, Sean Staples, Dirty Child, Jimmy Fitting, Billy Beard.
TOP OF THE HUB, Boston. At 11 a.m., Bourbon Street Paraders. At 8 p.m., Gordon Beadle Trio.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giulano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. At 1:30 p.m., "Tribute Benefit for Elliott Smith" with Mary Lou Lord, Apollo Sunshine, AdFrank, Jason Hatfield, Stephen Brodsky.
VAPOR, Boston. "T-Dance," old school house with DJ Danae.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
WALLY'S CAFE, Boston. At 3 p.m., "Sunday Afternoon Jazz Jam." At 9 p.m., Wally's Stepchildren.
WONDER BAR, Allston. Johnny Horner-Joe McMahon Trio featuring Barry Ries.
ZEITGEIST GALLERY, Cambridge. At 3 p.m., "Acoustic Improv & Philosophical Inquiry" with Nat Mugavero. At 7 p.m., Hey Rim Jeon.
ZUZU, Cambridge. "Rockabilly Nite."

MONDAY 22

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Ceremony," goth & industrial.
AXIS, Boston. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BELL IN HAND TAVERN, Boston. "Tommy's Jam Session."
BLUE CAT CAFE, Boston. DJ Armen.
BOSTON ROCKS, Boston. "Martini Mondays."
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music."
CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., "Singer-Songwriter Open Mic." At 9:30 p.m., Fishken & Groves.
CAPRICE, Boston. At 10 p.m., "Buddha Lounge."
CHARLIE'S KITCHEN, Cambridge. At 9 p.m., Scrooges. Curses, Malibu Lou.
COLONIAL INN, Concord. "Open Mic" with Two for the Show, Allied Folk, Bob Phillips, Christy Van Horn.
DEVLIN'S LOUNGE AND BAR, Brighton. "Acoustic Night" with Mike Willis.
DICK'S LAST RESORT, Boston. Nate Watkins.
ENCORE, Boston. Clara Lofaro Quartet.
THE ENORMOUS ROOM, Cambridge. At 9 p.m., "Forced Exposure" minimal techno & house with Billy Kiely.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE GOOD LIFE DOWNTOWN, Boston. Rusty Scott Trio.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN STREET GRILL, Cambridge. "Sir Cecil's Jam Session."
HARPERS FERRY, Allston. "Blues Jam."
HENNESSY'S, Boston. Joe Carson.
LUCKY DOG MUSIC HALL, Worcester. Vibrotica, Craig, Giraffe.
MIDDLE EAST, Cambridge. Upstairs: Cherry St. T, Dead Friend, Purge D.I.
O'CONNOR'S, Boston. Gannon Brothers.
PHOENIX LANDING, Cambridge. "Makka Mondays," Hip-Hop and Reggae with DJs Voyager 01, Uppercut, and Blackfinger.
PLOUGH & STARS, Cambridge. Pine Tree Three.
PURPLE SHAMROCK, Boston. Scott Damgaard.
THE RACK, Boston. At 10 p.m., DJ Mike Janedy.
RIVER GODS, Cambridge. "Weekly Wax."
SISSY K'S, Boston. Justin Beech.
SKY BAR, Somerville. Thylacine.
TOAD, Cambridge. Tim Gearan Band, Shwang.
TOP OF THE HUB, Boston. Gordon Beadle Trio.
T.T. THE BEAR'S PLACE, Cambridge. Morning Theft, Mike Patterson, Dan Rogers.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WONDER BAR, Allston. Johnny Horner-Joe McMahon Trio featuring Barry Ries.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Rob Reid.
ZUZU, Cambridge. "Unhappy X-Mas" with Milo Jones, Alex McGregor.

TUESDAY 23

See Club Directory for phone numbers and addresses.

ALL ASIA CAFE, Cambridge. "Jazz and Poetry Open Mic" with Reggie Gibson.
ARIA, Boston. "One Nation Tuesdays," hip-hop, R&B, and reggae, with DJ Chubby Chub.
THE BANSHEE, Dorchester. Central Artery Project.
BILL'S BAR, Boston. "Phat Tuesday" Old School Hip-hop with DJ D-Sharp.
BLUE CAT CAFE, Boston. DJ "Easy on the Eyes" Carrie.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 7 p.m., "Open Mic" with Hugh McGowan.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: At 8 p.m., "Bluegrass Picking Party." At 10 p.m., Howie Tarnower. Downstairs: At 9 p.m., "Bluegrass Picking Party."
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam."
CLUB PASSIM, Cambridge. At 7 p.m., "Open Mic."
EKCO LOUNGE, Boston. "The Lounge," Hip-hop, R&B, and Reggae.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
ENCORE, Boston. Bobby Femino.
THE ENORMOUS ROOM, Cambridge. Breakbeats and downtempo with DJ Mark Estrada.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. Uncle Trouble.
THE GOOD LIFE DOWNTOWN, Boston. Jesse Ciarmataro Trio.
GREAT SCOTT, Allston. "Cool Side of the Pillow."
GREEN DRAGON, Boston. Cool Black Kettle.
GREEN STREET GRILL, Cambridge. Lilli Lewis.
HARPERS FERRY, Allston. Ron Noyes Band.
HENNESSY'S, Boston. Scott Damgaard.
IRISH VILLAGE, Brighton. "Payback Tuesday" with DJs Soul Clap, Randy Deshaies, and Ryan Kick.
THE KELLS, Allston. "Orange" with DJs John Davis, Pat Fontes.
LES ZYGOMATES, Boston. Alvin Terry Trio.
LIZARD LOUNGE, Cambridge. Twinemen, Maybe Baby, Coots.
LUCKY DOG MUSIC HALL, Worcester. Dub, Perspective, Trumystic.
MATT MURPHY'S, Brookline. "Public House" with Geoff Scott.
MIDDLE EAST, Cambridge. Upstairs: 16 Years of Grace, 48 Rooms, Deny Everything, Valentine.
MILKY WAY, Jamaica Plain. "Mary Mary's All-Star Karaoke."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
PARADISE LOUNGE, Boston. Ghost of Tony Gold, Slim Jim & the Mad Cows.
PHOENIX LANDING, Cambridge. "Spectrum," down tempo, acid jazz, soul, and trip hop with DJs Flack, Verbrine, and C with special guests.
PLOUGH & STARS, Cambridge. Michael Tarbox.
PURPLE SHAMROCK, Boston. DJ Dana Z.
THE RACK, Boston. At 6 p.m., "Afterwork Jazz." At 10 p.m., DJ Ricky.
RIVER GODS, Cambridge. "Eaves Drop" listening party.
SISSY K'S, Boston. Stu Sinclair. Upstairs: "In the Biz Hospitality Night," top 40 and popular dance, with DJ Ra-mu.
TOAD, Cambridge. Frank Morey Band.
TOP OF THE HUB, Boston. Chris Taylor Trio.
T.T. THE BEAR'S PLACE, Cambridge. Ad-Frank, Knee-Hi's, Meghan Toohey, Paula Kelley, Bo Barringer, Kevin Stephenson, Corin Ashley, Jake Zavracky, Other Girls, Brett Rosenberg, Gordon of Fooled by April.
VAPOR, Boston. "Retro Night" with DJs Danae and Michael Sheehan.
VENU, Boston. "Mynt," international sounds with DJ Adilson.
VERTIGO, Boston. "Defmatch" electro-backbeat with DJs.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Rusty Scott & Mike McKenna Trio.
ZEITGEIST GALLERY, Cambridge. At 9 p.m., "An All-Night XMas Whimsy" with Raqib Hassan & Interdimensional Science Research Orchestra, Awake & Cringe, Caera Ashlingaugh, Nick Winiken.
ZUZU, Cambridge. Gnu You.

WEDNESDAY 24

Today's listings contain weekly events that may be suspended for the holidays. Please call ahead before stepping out. See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Forward Movement," reggae, soul, and hip hop.
BLUE CAT CAFE, Boston. DJ Casey.
BREEZEWAY BAR & GRILLE, Roxbury. J-Vibes.
BROOKLINE COMMUNITY CENTER FOR THE ARTS, Brookline. At 8:30 p.m., "Open Mic Night."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam."
CLUB 58, Quincy. "Laser Wednesdays," '70s dance and karaoke, with DJ John Kelly.
COMMON GROUND, Allston. "What a Way to Go-Go," mod night with DJ Vin.
COYOTE GRILLE, Cambridge. Greg Luttrell.
EKCO LOUNGE, Boston. "Female Oil Wrestling."
ENCORE, Boston. Stacy Baker & Brian Nash.
THE ENORMOUS ROOM, Cambridge. Deep Funk and Rare soul with DJ PJ Gray.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.

Continued on page 14

The Milky Way
Lounge & Cafe
FRIDAY, DECEMBER 19
HANSTAND COMMAND PRESENTS (UNDERGROUND ROCK)
SATURDAY, DECEMBER 20
MANGO'S LATIN DANCE CLUB
SUNDAY, DECEMBER 21
CANDYLAND:
MONDAY, DECEMBER 22
CLOSED FOR PRIVATE PARTY
TUESDAY, DECEMBER 23
MARY MARY'S ALL-STAR KARAOKE
WEDNESDAY, DECEMBER 24
CLOSED FOR X-MAS EVE
THURSDAY, DECEMBER 25
CLOSED FOR X-MAS DAY
FRIDAY, DECEMBER 26
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ROOFTOP SUICIDE CLUB
SIMPLE DISCIPLINE
FRIDAY, DECEMBER 19
YELLOW BACK ED
PAPER THIN STAGES
LOCAL RADIO
SATURDAY, DECEMBER 20
PASSENGER
TAINTED
SUNDAY, DECEMBER 21
HAVERCHUCK
RULE 56
BUCKY SPINS
MONDAY, DECEMBER 22
THYLACINE
TUESDAY, DECEMBER 23
THE ANTONINI COMEDY NIGHT SHOW !!!
featuring
STEVE CAUDETTE, TIM MACINTYRE
DAVE RATTIGAN, TOM FLYNN
BRIAN JOYCE hosted by ANTHONY SPENCER
WEDNESDAY, DECEMBER 24
THURSDAY, DECEMBER 25
CLOSED FOR CHRISTMAS
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THE ANCHORMEN *play the Milky Way Lounge and Lanes on Friday.*

Continued from page 13

THE GOOD LIFE DOWNTOWN, Boston. "Rat Pack Karoake."
GREEN BRIAR, Brighton. DJ Power.
GREEN DRAGON, Boston. Green Line.
GREEN STREET GRILL, Cambridge. Blue Rhino.
HENNESSY'S, Boston. Jay Sharron.
IRISH VILLAGE, Brighton. "Release Wednesday" with DJ Kelvin.
JOE'S ON HIGH STREET, Boston. Samoa Wilson Band.
THE KELLS, Allston. "Get Over the Hump" hip-hop, house, and dance with DJ Doc.
KENNEDY'S, Boston. Michelle Currie.
LES ZYGOMATES, Boston. David Eure Band, Latin Explosion.
MAIN RAY, Cambridge. "Crypt," goth synthpop and industrial with DJ Chris Ewen, and "System," electro industrial trance power-noise with DJ Hellraiser.
MATRIX, Boston. "Lively: Underground Garage" with DJs G Notorious, Elyte, Jam-2, Senyo.
METROPOLIS, Providence, RI. "UK progressive, tribal, techno, and deep house with DJs Hoska and Cliff.
NEWS, Boston. At 5:30 p.m., DJ Jay Prouty.
ORLEANS, Somerville. "Slow Mo" with DJ Mona.
PA'S LOUNGE, Somerville. "Blues Jam."
PHOENIX LANDING, Cambridge. House music and techno with DJs Caseroc, Chris Barnes.
THE PLACE, Boston. Diana Karthas.
THE PLAYGROUND, Cambridge. "Open Mic."
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. Global house with DJs Alex & Felix and "Latin Lounge" with DJ JC.
PURPLE SHAMROCK, Boston. DJ Massi
THE RACK, Boston. At 6 p.m., "Afterwork Jazz." At 10 p.m., DJ Ricky.
REMINGTON'S, Boston. At 8:30 p.m., Al Vega Trio, Johnny Souza.
RIVER GODS, Cambridge. "Primitive Sounds: American Blues, Gospel, Roots."
SOPHIA'S, Boston. "Live Salsa."
SUGAR SHACK, Boston. Hip-hop and top 40 with DJ Ren Justice.
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Greek Night."
VAPOR, Boston. Latino night with DJ Adilson.
VERTIGO, Boston. "Anitya," psy-trance with DJs Dino, Mathwin, and Dave Henshaw with special guests.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Leo Bianco.

THURSDAY 25

Today's listings contain weekly events that may be suspended for the holidays. Please call ahead before stepping out. See Club Directory for phone numbers and addresses.

AN TAIN, Boston. At 5 p.m., DJ Keith.
AN TUA NUA, Boston. Top 40 with DJ Ren Justice.
ARIA, Boston. NYC hip-hop with guest DJs.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus, with DJ Arsit with special guest DJs.
THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" DJ Hoff.
AXIS, Boston. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.
BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.
BLUE CAT CAFE, Boston. DJ Casey.
BLUESTONE BISTRO, Brighton. "Open Mic."
BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."
BREEZEWAY BAR & GRILLE, Roxbury. DJ Gary Marion.
BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CANTAB LOUNGE/THIRD RAIL, Cambridge. New Day.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Bird.
COMMON GROUND, Allston. "Love Night," 80s, all vinyl with DJ Brian.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.
EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.
EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.
ENCORE, Boston. Michelle Currie.
THE ENORMOUS ROOM, Cambridge. DJs Hua Hsu and Cchay.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.
FELT, Boston. "Liquid" with DJs Chris DeSimone & Jynx.
GREEN BRIAR, Brighton. DJ Stelah
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. Dwight Richer Band.
HANNAH'S, Somerville. Reggae and house with guest DJs.
HENNESSY'S, Boston. Death by Marriage.
IRISH VILLAGE, Brighton. DJ Cherry.
JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.
JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringali. Downstairs: Me & Julio.
THE KELLS, Allston. "Fun House" with DJs Edgar & Mike Gioscia.
KENNEDY'S, Boston. John Mansfield.
LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.
LES ZYGOMATES, Boston. Silas Hubbard.
MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.
MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MANTRA, Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house & hip-hop.
MATRIX, Boston. "Club Candela" Noche Latina with DJ Michael Mercado.
MATT MURPHY'S, Brookline. "Round Midnight Jazz Session."
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.
ORLEANS, Somerville. DJ Ren Justice.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, and Lenore.
THE PLACE, Boston. Greg Lutrell.
PRAVDA 116, Boston. DJ David Mee.
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
THE RACK, Boston. At 10 p.m., DJ Littles.
REDLINE, Cambridge. At 10 p.m., DJ Doc Mainstream.
RIVER GODS, Cambridge. "For Real, Too Real" electro, funk & '80s flashback with Dali & Ross.
ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.
SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.
SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.
SUGAR SHACK, Boston. "College Night" with DJ B-Spin.
SW1, Boston. Hip-hop, R &B, and Reggae with and DJ Renell.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quintet.
WEST STREET GRILLE, Boston. "Late Night Lounge."
WONDER BAR, Allston. Grant Langford Quartet.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., "Playground New Music Series."

comedy

THURSDAY 18

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 8 p.m., "Stand Up Showcase" with Dick Doherty.
CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., "The Tribe Comedy Show."
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY STUDIO AT HONG KONG, Cambridge. Tim McIntyre, Peter Dutton, Cyndi Stiles, Dan Sally, Tony Moschetto, Chrissy LaVoie, Arielle Goldman, Ben Boime, Matt Lohnes.
IMPROV ASYLUM, Boston. At 8 p.m., "Brand Ambition Tour."
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."
NICK'S COMEDY STOP, Boston. At 8:45 p.m., John David, DJ Hazard, Artie Januario.

FRIDAY 19

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Funroom" with Corey Manning.
COMEDY STUDIO AT HONG KONG, Cambridge. Baratunde, Erin Judge, Joe Wong, Jesse Shapiro, Eric Cheung.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Robbie Printz, Scott Carney, Dan Hirshon.
IMPROV ASYLUM, Boston. At 8 & 10 p.m., "Brand Ambition Tour."
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Luv Boat." At 10 p.m., "TheatreSports."
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Jim McCue, DJ Hazard, Artie Januario.
NICK'S KOWLOON, Saugus. At 8 & 10 p.m., Jim Lauletta, Larry Norton, Wayne Previdi.

SATURDAY 20

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Attitude" with Danny Kelly.
CHOPS LOUNGE, Boston. At 10 p.m., "Larry Lee Lewis Comedy Show."
COMEDY STUDIO AT HONG KONG, Cambridge. Dan Sulman, Brian Gordon, Joe Wong, Baratunde, Erik Charles, Kirk Etherton.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Robbie Printz, Scott Carney, Dan Hirshon.
EMERALD ISLE, Dorchester. At 8:30 p.m., DJ Hazard.
IMPROV ASYLUM, Boston. At 8 & 10 p.m., "Brand Ambition Tour."
IMPROVBOSTON THEATRE, Cambridge. At 6 p.m., "ImprovBoston Family Show." At 8 and 10 p.m., "ImprovBoston Mainstage."
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Jim McCue, DJ Hazard, Artie Januario.
NICK'S KOWLOON, Saugus. At 8 & 10 p.m., Jim Lauletta, Larry Norton, Wayne Previdi.
NICK'S MAUI, Brockton. At 9 p.m., Ira Proctor, Steve Scarfo, Paul Keenan.

SUNDAY 21

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Wild Comedy Open Mic Night" with Spike Tobin.
CHARLES PLAYHOUSE (617 426-6912), 74 Warrenton St., Boston. At 8 p.m., "Comedy Fiasco."
COMEDY STUDIO AT HONG KONG, Cambridge. "Tony V's Annual Holiday Show."
IMPROVBOSTON THEATRE, Cambridge. At 7 p.m., "Sgt. Culpepper's Improvisational Jamboree."

MONDAY 22

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 8 p.m., "Amateur Showcase" with Kevin Knox.
LIZARD LOUNGE, Cambridge. At 7 p.m., "Lizard Lounge Comedy Hour Open Mic" with Kim Davis.
SKY BAR, Somerville. "Antonini Comedy Show II" with Steve Caouette, Tim McIntyre, Dave Rattigan, Tom Flynn, Brian Joyce.

TUESDAY 23

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi, Robbie Printz.

WEDNESDAY 24

See Club Directory for phone numbers and addresses.

IMPROV ASYLUM, Boston. At 8 p.m., "Brand Ambition Tour."
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "Hump."

concerts

POPULAR

THURSDAY 18

MANGO BLUE performs at 7:30 p.m. at the Center for Latino Arts, 85 West Newton St., Boston. Tickets $25; (978) 443-9622.

SATURDAY 20

HARRY CONNICK, JR. performs Sat. at 8 p.m. and Sun. at 3 and 8 p.m. at the Colonial Theatre, 106 Boylston St., Boston. Tickets $39-$79; (617) 426-9366.
"JAZZ AT THE GARDNER" is at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Tickets $18, $12 for seniors, $10 for students, $5 for ages 5-17; (617) 566-1401.
PAT WROGE performs at 7 p.m. at Virgin Megastore, 360 Newbury St., Boston. Free; (617) 890-0950.

SUNDAY 21

LORRAINE & BENNETT HAMMOND performs at 2 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 552-7145.
VOICE OF THE TURTLE performs at 7 p.m. at the Regent Theatre, 7 Medford St., Arlington. Tickets $18, $12 for students, seniors; (781) 646-4849.
HARRY CONNICK, JR. See listing for Sat.

CLASSICAL

THURSDAY 18

BOSTON POPS presents "Holiday Pops" Thurs.-Fri. at 3 and 7:30 p.m., Sat. at 11 a.m. and 3 and 7:30 p.m., Sun.-Tues., at 3 and 7:30 p.m., and Wed. at noon at Symphony Hall, 301 Mass. Ave., Boston. Tickets $22-$105; (617) 266-1200.
COPLEY CHAMBER PLAYERS perform at 11:30 a.m. at South Station Atlantic Ave. and Summer St., Boston. Free; (617) 425-7516.
LONGY BACH CANTATA PROJECT presents Cantata No. 70 (*Wachet, betet, seid beret allezeit*) at 7 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.
NEW ENGLAND CONSERVATORY YOUTH PHILHARMONIC ORCHESTRA CONDUCTED BY BENJAMIN ZANDER performs Franck's Symphony in D minor, Hindemith's *Symphonic Metamorphoses*, and Beethoven's Piano Concerto No. 2, with Bronika Kushkuley, at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $10, $5 for students, seniors; (617) 585-1122.

FRIDAY 19

BACH BAY CHORALE performs Christmas music by Praetorius, Schütz, Brahms, Bruckner, and Bach at 8 p.m. at Faneuil Hall, Great Hall, 75 State St., Boston. Tickets $20, $10 for children, seniors; (617) 648-3865.
BOSTON BOY CHOIR AND ST. PAUL MEN'S SCHOLA present "A Festival of Carols" Fri. at 8 p.m. and Sun. at 3:30 p.m. at St. Paul Church, Bow and Arrow Sts., Cambridge. Tickets $10-$25; (617) 868-8658.
BOSTON CAMERATA presents "A Medieval Christmas: Chants, Hymns, and Songs from Medieval Europe" Fri. at 8 p.m. at the First Congregational Church, 11 Garden St., Cambridge, and Sat. at 8 p.m. at the Church of the Covenant, 67 Newbury St., Boston. Tickets $22-$42; (866) 427-2092.
CHORUS PRO MUSICA presents its "Let There Be Peace on Earth" holiday sing-along at 8 p.m. at Old South Church, 645 Boylston St., Boston. Tickets $20-$40; (617) 267-7442.
HANDEL AND HAYDN SOCIETY performs Corelli's *Christmas Concerto*, Palestrina's *O magnum mysterium*, and works by Gabrieli, Sammartini, and Torelli Fri.-Sat. at 8 p.m. and Sun. at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $29-$53; (617) 266-3605.
GREGORY PETERSON gives an organ recital at 12:15 p.m. at Old South Church, 645 Boylston St., Boston. Free; (617) 536-0944 ext. 212.
BOSTON POPS. See listing for Thurs.

SATURDAY 20

CIVIC SYMPHONY performs at 2 p.m. at Regis College, Casey Theatre, 235 Wellesley St., Weston. Tickets $20; (781) 768-7070.
GARDNER CHAMBER ORCHESTRA presents "Vivaldi in the Courtyard" at 7:30 p.m. at the Isabella Stewart Gardner Museum. 280 the Fenway, Boston. Tickets $18, $12 for seniors, $10 for students, $5 for children 5-17; (617) 278-5102.
BOSTON CAMERATA. See listing for Fri.
BOSTON POPS. See listing for Thurs.
HANDEL AND HAYDN SOCIETY. See listing for Fri.

SUNDAY 21

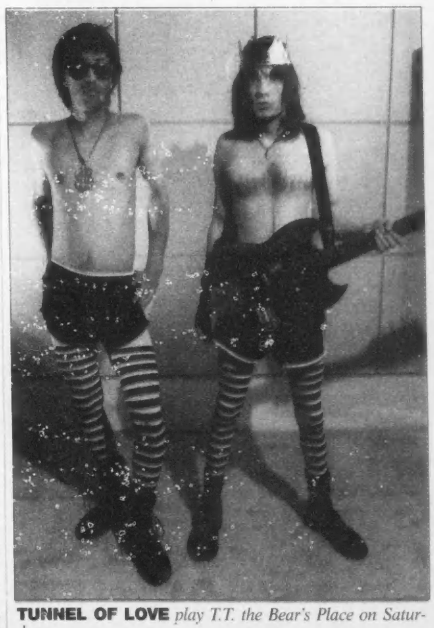
EMMANUEL MUSIC CONDUCTED BY CRAIG SMITH performs Bach's Cantata No. 151 (*Süßer Trost, mein Jesus kömmt*) at 11 a.m. as part of the Sunday service at Emmanuel Church, 15 Newbury St., Boston. Good-will offering; (617) 536-3356.
POWERS MUSIC SCHOOL BELMONT OPEN SING presents Bach's *Christmas Oratorio* parts 1 through 3 at Payson Church, 365 Belmont St., Belmont. Tickets $6, $4 for students, seniors; (617) 484-4696.
ST. PAUL'S CATHEDRAL CHOIR presents "Lessons and Carols," with works by Gibbons, Scheidt, Haas, White, and others, at 4 p.m. at St. Paul's Cathedral, 138 Tremont St., Boston. Donations accepted; (617) 482-4826 ext. 1103.
BOSTON BOY CHOIR AND ST. PAUL MEN'S SCHOLA. See listing for Fri.
BOSTON POPS. See listing for Thurs.
HANDEL AND HAYDN SOCIETY. See listing for Fri.

MONDAY 22

BOSTON POPS. See listing for Thurs.

TUESDAY 23

COLLETTE AND RUSSELL CAMP perform works for handbells and keyboard at 12:15 p.m. at King's Chapel, Tremont and School Sts., Boston. Suggested donation $2; (617) 227-2155.
BOSTON POPS. See listing for Thurs.



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WEDNESDAY 24
EMMANUEL MUSIC CONDUCTED BY CRAIG SMITH performs Benjamin Britten's *A Ceremony of Carols* at 11 a.m. as part of the Christmas Eve service at Emmanuel Church, 15 Newbury St., Boston. Good-will offering; (617) 536-3356.
BOSTON POPS. See listing for Thurs.

dance

PERFORMANCE

THURSDAY 18
BOSTON BALLET presents *The Nutcracker* Thurs.-Sat. at 2 and 7:30 p.m., Sun. at 1 and 5:30 p.m., Tues. at 2 and 7:30 p.m., and Wed. at noon at the Wang Theatre, 270 Tremont St., Boston. Tickets $19-$77; (800) 447-7400.
JOSE MATEO'S BALLET THEATRE performs *The Nutcracker* Thurs.-Fri. at 7:30 p.m., Sat. at 2 and 7:30 p.m., Sun. at 2 and 6 p.m., and Mon. at 7:30 p.m. at the Sanctuary Theatre, 400 Harvard St., Cambridge. Tickets $15-$35; (617) 354-7467.

FRIDAY 19
BOSTON LITURGICAL DANCE ENSEMBLE presents "A Dancer's Christmas" Fri.-Sat. at 8 p.m. and Sun. at 2 p.m. at Boston College, Robsham Theater, Chestnut Hill. Tickets $25, $15 for students, seniors; (617) 552-4002.
ELECTRO-LIGHT BMD presents "Contemporary Improvised Future Funk" with popping and breakdancing at 8 p.m. at the Tremont Theatre, 276 Tremont St., Tickets $10, $5 for students; (617) 427-9388.
BOSTON BALLET. See listing for Thurs.
JOSE MATEO'S BALLET THEATRE. See listing for Thurs.

SATURDAY 20
BOSTON BALLET. See listing for Thurs.
BOSTON LITURGICAL DANCE ENSEMBLE. See listing for Fri.
JOSE MATEO'S BALLET THEATRE. See listing for Thurs.

SUNDAY 21
BOSTON BALLET. See listing for Thurs.
BOSTON LITURGICAL DANCE ENSEMBLE. See listing for Fri.
JOSE MATEO'S BALLET THEATRE. See listing for Thurs.

TUESDAY 23
BOSTON BALLET. See listing for Thurs.

WEDNESDAY 24
BOSTON BALLET. See listing for Thurs.

PARTICIPATORY

THURSDAY 18
FIESTA FLAMENCA begins at 9 p.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10; (617) 513-7001.
NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Mount Auburn Post, 668 Huron Ave., Cambridge. Tickets $6; (781) 662-6710.
SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.
TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12 before 9 p.m.; $8 after 9 p.m.; (617) 876-9330.

FRIDAY 19
BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.
CONTRAS AND SQUARE DANCE features music by Roaring Jelly at 8 p.m. with a beginners' lesson at 7:45 p.m. at the First Unitarian Universalist Church, 7 Harrington Rd., Lexington. Tickets $5, free for 12 and under; (781) 944-3544.
EL BEMBÉ LATIN NIGHT with complimentary salsa and merengue lessons by the Hips on Fire Team prior to live music is at 9 p.m. at the Center for Latino Arts, 85 West Newton St., Boston. Tickets $10; (617) 927-1730.
INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington. Tickets $7, $4 for students; (781) 662-7475.
SANGRIA AND SALSA is at 6 p.m. at Sophia's, 1270 Boylston St., Boston. Tickets $10; (617) 351-7001.
SUPERSHAG DANCE PARTY is from 9 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets $12; (781) 894-7424.

SATURDAY 20
BALLROOM, LATIN, SWING, HUSTLE DANCE is at 8:30 p.m. at Phillips Congregational Church, 111 Mount Auburn St., Watertown. Tickets $10; (508) 620-7138.
NEW ENGLAND CONTRAS AND SQUARES COUPLES DANCE is at 8 p.m. at the Scout House, 74 Walden St., Concord. Tickets $8; (617) 547-7781.
RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.
SALSA NIGHT is at 11 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.
SCANDINAVIAN DANCE PARTY is at 8 p.m. at Park Avenue Congregational Church, Arlington Heights. Tickets $6; (781) 891-3207.

SUNDAY 21
EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.
FREESTYLE DANCE SUNDAY is at 8 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $5; (617) 738-2800.
INTERNATIONAL FOLK DANCING is from 8 to 11 p.m. at MIT, Sala de Puerto Rico, Stratton Student Center (2nd floor), 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-3655.
ISRAELI DANCING is at 10:30 a.m. at Temple Israel, 477 Longwood Ave., Boston. Free; (617) 566-3960.
ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mount Auburn St., Cambridge. Tickets $3, $2 for students; (617) 484-3257.
MAMBO/SALSA CLUB with music by Mackie Burnette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass. Ave., Cambridge. Tickets $15, $12 for students; (617) 524-2763.
WEPA SALSA SUNDAY DANCE is from 8 p.m. to midnight at 179 South St. (sixth floor), Boston. Tickets $10; (617) 388-0925.

MONDAY 22
BULGARIAN/BALKAN DANCING is at 7:30 p.m. at Green Street Dance Studios, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.
ISRAELI FOLK DANCE is from 8 to midnight at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-4282.
NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at the Scout House, 74 Walden St., Concord. Tickets $7; (781) 272-0396.
SCOTTISH COUNTRY DANCE is at 7:45 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $7, $4 for students; (617) 661-5899.

TUESDAY 23
BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.
ENGLISH COUNTRY DANCE is at 7:30 at the First Church of Jamaica Plain, Centre and Eliot Sts., Jamaica Plain. Suggested donation $7; (781) 891-3296.
LATIN AND SWING DANCE NIGHT is at 10 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $5; (617) 738-2800.

WEDNESDAY 24
ARGENTINE TANGO DANCE is at 7:30 p.m. at the Elks Lodge, 55 Bishop Allen Dr., Cambridge. Tickets $5; (617) 270-4994.
DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.
ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $8, $3 for students; (781) 662-6710.
ISRAELI DANCE is at 7 p.m. at MIT, Lobby of Building 13, 77 Mass. Ave., Cambridge. Suggested donation $1; (617) 253-3655.
SALSA BOSTON DANCE is from 10 p.m. to 2 a.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10, $2 for lesson; (617) 513-7001.
TANGO BREAK is at 8:30 p.m. at the VFW Mount Auburn Post, 668 Huron Ave., Cambridge. Tickets $5; (617) 699-6246.

THURSDAY 25
CHRISTMAS CONTRA DANCE is at 8:30 p.m. at St. John's United Methodist Church, 80 Mt. Auburn St., Watertown. Suggested donation $8; (781) 665-3835.

events

THURSDAY 18
"WINTER SOLSTICE IN LEGEND & SONG" with Diane Edgecomb, Margot Chamberlain, and Tom Megan is at Thurs.-Sat. at 7 p.m. at the Arnold Arboretum, Hunnewell Bldg., 125 Arborway, Jamaica Plain. Tickets $15; (617) 524-1718 ext. 160.

FRIDAY 19
WINTER SOLSTICE EVENT with dance, martial arts, music, poetry, theatre, and visual arts by Adrienne Hawkins, Impulse Dance, Day Job Dancers, Alex Iglecia, Sik Yiu Hum, Victor Perez, Buriu Hurtuk, Guy Mendilow, Curtis King, and others is Fri.-Sat. at 8 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $15, $11 for students, seniors; (617) 738-2800.
"WINTER SOLSTICE IN LEGEND & SONG." See listing for Thurs.

SATURDAY 20
"WINTER SOLSTICE IN LEGEND & SONG." See listing for Thurs.

SUNDAY 21
"A BUSH-CHENEY ANTI-CHRISTMAS" with Ian MacKinnon and Eric Zinman is at 9:30 p.m. at the Zeitgeist Gallery, 1353 Cambridge St., Cambridge. Suggested donation $8; (617) 876-0860.
"LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY" perform at 3 p.m. at Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $15, $10 for children under 12; (978) 927-3677.

holidays

THURSDAY 18
BACK BAY HOLIDAY MARKET with 60 merchants selling crafts, cosmetics, stationary, organic goods, and more is daily Mon.-Sat. from 10 a.m. to 8 p.m., Sun. from 11 a.m. to 6 p.m. at 800 Boylston St., Boston. Free; (617) 267-7366.
ENCHANTED VILLAGE with animated animals, elves, Santa, performers, treats, and more is Thurs.-Wed. from 10 a.m. to 7 p.m. at Hynes Convention Center, 900 Boylston St., Boston. Tickets $1; (617) 635-3689.
HARVARD SQUARE HOLIDAY CRAFT SALE with local and world jewelry, pottery, clothing, and art is Thurs.-Wed from 11 a.m. to 7 p.m. at the First Parish Church, corner of Church St. and Mass. Ave., Cambridge. Free; (413) 625-9779.
HOLIDAY CELEBRATION with a Kwanzaa ceremony, African dance, poetry, and song with OngiNation, Inc is at 6:45 p.m. at Uphams Corner Branch Library, 500 Columbia Rd., Dorchester. Free; (617) 265-0139.

FRIDAY 19
MIDDLESEX COUNTY VOLUNTEERS FIFES & DRUMS perform at Fri. at 8 p.m. at Church of the Covenant, 67 Newbury St., Boston and Sat. at 8 p.m. at First Church in Cambridge, 11 Garden St., Cambridge. Tickets $15, $12 for students, seniors; (781) 488-3206.
BACK BAY HOLIDAY MARKET. See listing for Thurs.
ENCHANTED VILLAGE. See listing for Thurs.
HARVARD SQUARE HOLIDAY CRAFT SALE. See listing for Thurs.

SATURDAY 20
BREAKFAST WITH SANTA is Sat.-Sun. at 9:30 a.m. at the Hard Rock Cafe, 131 Clarendon St., Boston. Tickets $11.95; (617) 353-1400.
HERMES ORCHESTRA CHRISTMAS CONCERT with "Christmas carols with a contemporary groove" is at 7 p.m. at the Tremont Theatre, 276 Tremont St., Boston. Tickets $20; (617) 338-4274.
BACK BAY HOLIDAY MARKET. See listing for Thurs.
ENCHANTED VILLAGE. See listing for Thurs.
HARVARD SQUARE HOLIDAY CRAFT SALE. See listing for Thurs.

SUNDAY 21
BOSTON GAY MEN'S CHORUS presents "Boston's most inclusive holiday celebration" at 6 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $12-$44; (617) 424-8900.
STÄMBANDET performs Scandinavian Christmas music at 4 p.m. at First Parish Church, 3 Church St., Cambridge. Tickets $15, seniors and children $9; (617) 254-0348.
BACK BAY HOLIDAY MARKET. See listing for Thurs.
BREAKFAST WITH SANTA. See listing for Sat.
ENCHANTED VILLAGE. See listing for Thurs.
HARVARD SQUARE HOLIDAY CRAFT SALE. See listing for Thurs.

MONDAY 22
BACK BAY HOLIDAY MARKET. See listing for Thurs.
ENCHANTED VILLAGE. See listing for Thurs.
HARVARD SQUARE HOLIDAY CRAFT SALE. See listing for Thurs.

TUESDAY 23
HOLIDAY HARPS with Nina Vickers is at 11:30 a.m. at South Station, Atlantic Ave. and Summer St., Boston. Free; (617) 425-7516.
"ILLUMINATING ZOHAR: A HANUKKAH EVENT" with Daniel Matt and Arthur Green is at 7:30 p.m. at Hebrew College, 160 Herrick Rd., Newton. Free; (617) 559-8709.
BACK BAY HOLIDAY MARKET. See listing for Thurs.
ENCHANTED VILLAGE. See listing for Thurs.
HARVARD SQUARE HOLIDAY CRAFT SALE. See listing for Thurs.

WEDNESDAY 24
BACK BAY HOLIDAY MARKET. See listing for Thurs.
ENCHANTED VILLAGE. See listing for Thurs.
HARVARD SQUARE HOLIDAY CRAFT SALE. See listing for Thurs.

THURSDAY 25
"CHRISTMAS MEAL" with a four course a la carte menu is from noon to 10 p.m. at Brasserie Jo, 120 Huntington Ave., Boston. Tickets $44; (617) 425-3240.

gay & lesbian

SATURDAY 20
CLUB HOLLYWOOD LESBIAN DANCE NIGHT is from 10 p.m. to 2 a.m. at Club Hollywood Boston, 41 Essex St., Boston. Tickets $8; (617) 417-0186.
COMING OUT DISCUSSION FOR WOMEN is at 11 a.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

MONDAY 22
LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.
LIVING ART GROUP for lesbian, bisexual, transgender, or queer women, 13-25, is from 6 to 8 p.m. at Boston GLASS Community Center, 93 Mass Ave., 3rd floor, Boston. Free; (617) 266-3349.
SPEAKEASY DISCUSSION GROUP FOR LGBT YOUNG ADULTS 18-25 is at 7 p.m. at Boston GLASS Community Center, 93 Mass. Ave., third floor, Boston. Free; (617) 266-3349.

readings

FRIDAY 19
NEW VOICES OPEN MIC is at 7:30 p.m. at Center for New Words Reading Room, 186 Hampshire St., Cambridge. Free; (617) 876-5310.

SATURDAY 20
"OPEN BARK POETRY NIGHT" with Deborah Priestly is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $3-$5; (617) 354-5287.
"OPEN MIC AND POETRY SLAM" hosted by Valerie Lawson, Erin Feeney, and Len Germinara is at 7:30 p.m. at Daily Grind Coffeehouse, 23 Central Sq., Bridgewater. Donations; (508) 279-9952.

SUNDAY 21
LIZARD LOUNGE POETRY SLAM & JAM is at 7:30 p.m. at the Lizard Lounge, 1667 Mass. Ave., Cambridge. Tickets $6; (617) 547-0759.
POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at Harvard Coop, 1400 Mass. Ave., 3rd floor, Cambridge. Free; (617) 489-0519.

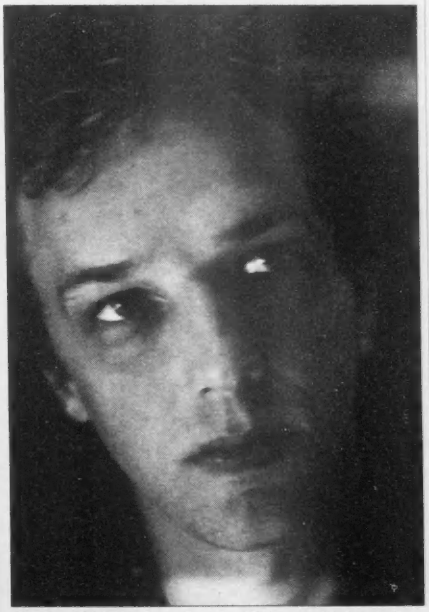
MONDAY 22
STONE SOUP POETRY OPEN MIC with Jack Powers is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $4; (617) 227-0845.

WEDNESDAY 24
BOSTON POETRY SLAM & OPEN MIC is at 8 p.m. at Cantab Lounge, 738 Mass. Ave., Central Sq., Cambridge. Tickets $3; (617) 354-2665.

benefits

THURSDAY 18
CONCERT TO BENEFIT BOSTON RESCUE MISSION with Eric Kalb, Adam Terrell, John Leccese, Squantch, Keri Clark, Ryan Montbleau, and the Boston Horns is at 8 p.m. at Harpers Ferry, 156 Brighton Ave., Allston. Tickets $10-$13; (617) 254-9743.
CONCERT TO BENEFIT CUBAN JEWISH CONNECTION with Mango Blue is at 7:30 p.m. at the Center for Latino Arts, 85 West Newton St., Boston. Tickets $25; (978) 443-9622.

HARRY CONNICK JR. *plays the Colonial Theatre on Saturday and Sunday.*



MILO JONES *plays Zuzu's "Unhappy Christmas" on Monday.*

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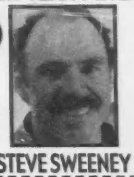

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ART LISTINGS

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

NEWBURY STREET BACK BAY

ACME FINE ART (617-585-9551), 38 Newbury St., Boston. Tues.-Sat., 11 a.m.-5 p.m. Through Dec. 20: "Provincetown Painters."

ALIANZA GALLERY (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Dec. 31: "Accessories Show."

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5:30 p.m. Through Jan. 7: "Bernard Chaet, Aaron Fink, Graham Nickson: Works on Paper."

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through Dec. 30: "Pamela Sienna: Fabricated."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 20: "Annual AIDS Benefit Exhibition: Anything But Paper Prayers." Through Feb 4: "Alex Katz: Paintings."

BETH URDANG GALLERY (617-424-8468), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m. to 5:30 p.m. Through Jan. 6: "Olga Antonova: Still Lifes"; "Heddi Siebel: Monochromes by Nature or Design."

BILL'S BAR (617-421-3678), 55 Lansdowne St., Boston. Call for hours. Now on view: "Boston Tattoo Artists: Fat Ram, Kim, and Marcus."

CAMELOT GALLERY (800-956-5618), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. Through Dec. 30: "Nathan Wilson: New Work."

CHILDS GALLERY (617-266-1108), 169 Newbury St., Boston. Tues.-Fri., 9 a.m.-6 p.m.; Mon., Sat., 10 a.m.-5 p.m. Through Jan. 3: "The Art of Music"; "Winter Wonderland"; "19th Century Caricatures: Daumier, Gavarni, and Gilfray."

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Dec. 24: "Small Works Show."

ECLIPSE GALLERY (617-247-6730), 164 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through Jan. 3: "Richard Stimpson: Line Drawing."

FRENCH LIBRARY AND CULTURAL CENTER (617-266-4351), 53 Marlborough St., Boston. Tues.-Thurs., 10 a.m.-8 p.m.; Fri.-Sat., 10 a.m.-5 p.m. Through Jan. 3: "Anna Winestein: The Colors of Burgundy."

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 20: "Peter Brooke: Fugue."

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 20: "Anything But Paper Prayers: A Benefit for the Pediatric and Family AIDS Project." Dec. Through Feb. 4: paintings by Alex Katz.

INTERNATIONAL POSTER GALLERY (617-375-0076), 205 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through Jan. 30: "Fresh Powder!"

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, with works by Henry Munyaradzi and Gladman Zinyeka.

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

KIDDER SMITH GALLERY (617-424-6900), 131 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through Jan. 10: "Phil Bower: Phil Was Here."

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m., Sun., noon-5 p.m. Through Dec. 31: "Dan McDermott: New Work in Bronze."

MARTIN LAWRENCE GALLERIES (617-360-4800), 77 Newbury St., Boston. Mon.-Sat., 10 a.m.-9 p.m.; Sun., 11 a.m.-7 p.m. Ongoing: works by Picasso, Chagall, Warhol, Lichtenstein, and more.

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m. Through Jan. 7: "Out of the Studio."

MPG (617-437-1596), 450 Harrison Ave., Suite 315 Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through Dec. 23: "Illum."

NEW ART ON NEWBURY (617-267-7727), 285 Newbury St., Boston. Tues.-Sun., 11 a.m.-6 p.m. Through Jan. 4: "Special Holiday Show"; paintings by Charles Tersolo.

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Wed.-Fri., 10 a.m.-5 p.m. Through Jan. 17: "Gregory Gillespie: Demons and Paradise"; "Stuart H. Williams: Self Taught Artist."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through Dec. 23: paintings by Stanley Bielen.

PUCKER GALLERY (617-267-9473), 171 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through Jan. 6: "Makoto Yabe: Life Affirmed."

ROLLY-MICHAUX GALLERY (617-536-9898), 290 Dartmouth St., Boston. Tues.-Fri., 11 a.m.-4 p.m.; Sat., 11 a.m.-5:30 p.m. Through Dec. 31: "Fine and Rare Aquatint Etchings, Lithographs, and Pichoirs."

UPSTAIRS AT JOHNSONS ART GALLERY (617-536-4065), 355 Newbury St., Boston. Mon.-Fri., 8 a.m.-5:30 p.m.; Sat., 8:30 a.m.-1 p.m. Through Dec. 23: "Annual Johnson Staff Exhibition."

SOUTH END

ARS LIBRI (617-357-4212), 500 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 11 a.m.-6 p.m. Through Dec. 20: "Free Wheelin': Cars, Planes, Boats, and Trains."

BROMFIELD ART GALLERY (617-451-3605), 27 Thayer St., Boston. Wed.-Sat., noon-5 p.m. Through Dec. 20: "Barbara Poole: All About Me, Pt. II."

CLIFFORD-SMITH GALLERY (617-695-0255), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Dec. 27: "Nuno DeCampos: Paintings and Drawings." Through March 29: "Hannah Barrett: New Paintings."

EQUATOR GALLERY (857-540-9236), 450 Harrison Ave., Suite 201, Boston. Mon.-Fri., 10 a.m.-6 p.m.; Sat., noon-5 p.m. Ongoing: "Latin American Fine Art."

GALLERY AT THE PIANO FACTORY (617-437-9365), 791 Tremont St., Boston. Sat.-Sun., 1-4 p.m. Through Dec. 20: "The Tribe's Winterfest."

GENOVESE/SULLIVAN GALLERY (617-426-9738), 23 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Jan. 3: "New Paintings by Catherine Carter"; "Mary Boochever: Treatments I-XI."

HAMILL GALLERY OF AFRICAN ART (617-442-8204), 2164 Washington St., Boston. Thurs.-Sun., noon-6 p.m. Through Jan. 10: "African Warrior."

HEALING & ARTS STUDIO (617-859-9561), 731 Harrison Ave., Boston. Tues.-Sat., noon-7 p.m. Through Jan. 3: "Trees & Landscapes: Old & New."

KINGSTON GALLERY (617-423-4113), 450 Harrison Ave., Boston. Tues.-Sat., noon-5 p.m. Through Dec. 27: "Joan Baldwin: A Look Inside."

NAO PROJECT GALLERY (617-451-2977), 535 Albany St., third floor, Boston. Wed.-Fri., Sat., 11 a.m.-4 p.m. Through Dec. 20: "Mags Harries: Glass Sculpture Projections."

OHT GALLERY (617-423-1677), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Dec. 20: "Spare."

WILLIAM-SCOTT GALLERY BOSTON (617-542-4030), 450 Harrison Ave., Suite 318, Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Jan. 3: "Harry Folsom: New Works."

DOWNTOWN

ARTEMIS GALLERY (617-338-4122), 92 South St., Boston. Tues.-Sat., 10 a.m.-6 p.m., extended hours to 8 p.m. on Thurs. Ongoing: 18th and 19th century Chinese furniture. Now on view: "New Chinese Works"; works from Qun Feng's "Original Sound" series, and "lyrical" scrolls by Fei Yang.

BOSTON CITY HALL Scollay Square Gallery (617-635-3245), City Hall Plaza, Boston. Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 16: work by Christina Bechstein.

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through Jan. 3: "John Axon: Tory Fair: Seeking Clarity."

OSP GALLERY (617-778-5265), 450 Harrison Ave., #304, Boston. Tues.-Sat., 10 a.m.-5 p.m. Through Jan. 3: "David X. Levine: Recent Drawings."

OTHER BOSTON NEIGHBORHOODS

ATLANTIC WORKS GALLERY (617-568-9789), 80 Border St., East Boston. Call for hours. Through Dec. 20: "Small Works @ Atlantic Works: A Holiday Group Show."

BERWICK RESEARCH INSTITUTE (617-442-4200), 14 Palmer St., Roxbury. Call for hours. Through Dec. 19: "Christy Georg: Artist in Residence." Reception Dec. 18, 7 p.m.

GALLERY AT GREEN STREET (617-522-0000), 141 Green St., Jamaica Plain. Wed.-Sat., noon-5 p.m.; Tues.-Thurs., 6-9 p.m. Through Jan. 10: work by Taylor Davis.

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through Dec. 20: "Outside In."

PARADISE LOUNGE (617-562-8814), 967 Comm. Ave., Boston. Boston. Nightly, 5 p.m. to late. Through Jan. 31: "Between Rock and an Art Place Part II."

WASHINGTON ALLSTON GALLERY (617-782-2029), Sts. Luke & Margaret Episcopal Church, St. Luke's Rd and Brighton Ave., Allston. Mon., 5-8 p.m.; Wed., 4:30-7:30 p.m.; Sat., noon-5 p.m. Through Jan. 14: "Doug Murray: Intimate Chamber." Reception Dec. 18, 7-9 p.m.

RON POWNALL'S *STEVEN TYLER MIRROR* *is among the works in "Ron Pownall and Herb Greene: Rock & Roll Photographs" at Panopticon Gallery through January 3.*

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Through Dec. 31: "Art by Anthony."

CAMBRIDGE SOMERVILLE WATERTOWN

ALL ASIA CAFE (617-497-1544), 354 Mass. Ave., Cambridge. Call for hours. Through Dec. 31: work by Lymari.

ART INTERACTIVE (617-498-0100), 130 Bishop Allen Dr., Cambridge. Sat.-Sun., noon-6 p.m. Through Jan 4: "Do-It-Yourself Fluxus."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. Through Dec. 18: "Radiant & Resilient: Haitian Art Today." Through Dec. 23: "Srebrenica Kilims." Through Jan. 2: "Weaving for Hope."

CHANNING GALLERY (617-864-5400), 111 Mt. Auburn St., Cambridge. Mon.-Sat., 9 a.m.-6 p.m. Through Feb. 14: work by Gina Halstead & Robert Freedman.

HURST GALLERY (617-491-6888), 53 Mt. Auburn St., Cambridge. Wed.-Sat., noon-6 p.m. Through Dec. 24: "Ukiyo-e: Designs from Three Centuries."

MARK GALLERY (617-576-6275), 141 Huron Ave., Cambridge. Thurs.-Sat., noon-6 p.m. Through Dec. 23: "The Gift."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through Jan. 31: "Josh Wallis: Modern Realism."

MOBILIA GALLERY (617-876-2109), 358 Huron Ave., Cambridge. Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through Jan. 31: "Magic Show."

108 (617-441-3833), 108 Beacon St., Somerville. Wed.-Fri., noon-6 p.m.; Sat.-Sun. noon-4 p.m. Through Jan. 3: "Metadata: Paintings by Reese Inman."

OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge. Cambridge. Mon.-Sun., noon-6 p.m. Ongoing: "Local Cambridge Artists." Through Jan. 31: "Harmony."

PAUL DIETRICH GALLERY At Cambridge Seven Associates (617-492-7000), 1050 Mass. Ave., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through Dec. 30: paintings by Dorothy Forrest.

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through Jan. 31: "Ann Kircheimer: America's Soul Washes away Amidst the Splendor."

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Daily, 7 a.m.-10 p.m. Through Dec. 31: "Benefit Group Show for Artful Endeavors."

ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Inman Sq., Cambridge. Cambridge. Tues.-Sun., 1-7 p.m. Through Dec. 30: "Body of Work." Reception Dec. 18, 6-8 p.m.

ZUZU (617-864-3278), 474 Mass. Ave., Cambridge. Cambridge. Call for hours. Through Jan. 16: "Abby Manock: Truck Drawings."

BROOKLINE/NEWTON

NEWTON FREE LIBRARY (617-796-1360), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through Dec. 30: "Painting from Observation in the Garden City"; "Pao-Fei Yang's Images."

PERRIN GALLERY (617-277-4357), 320A Harvard St., Brookline. Mon.-Fri., 10 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through Jan. 17: "Brendan Kilfian: Paintings & Drawings."

ZAFTIGS (617-975-0075), 335 Harvard St., Brookline. Call for hours. Through Dec. 29: "Muriel Angelil: Monoprints & Watercolors."

SUBURBS: SOUTH

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Dec. 31: "Works on Paper."

SUBURBS: NORTH

ARTSPACE@16 (781-322-6851), 16 Princeton St., Malden. Call for hours. Through Feb. 28: "Sand T. Wesley Kalloch: An Open Border."

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Tues.-Sat., 11 a.m.-4 p.m.; Sun., noon-4 p.m. Through Dec. 31: "Holiday Marketplace."

GALANT GALLERY (978-745-1001), 197 Derby St., Salem. Call for hours. Ongoing: "Mary Rogers & Joel Levine: Where the Land Meets the Sea."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Thurs., 1:30-5 p.m., Fri., Sun.-Tues., noon-5 p.m., Sat., noon-6 p.m. Ongoing: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich.

REVOLVING MUSEUM (978-937-2787), 22 Shattuck St., Lowell. Thurs.-Sun., noon-4 p.m. Through April 2: "The LocalMotive: Public Art off the Beaten Path."

SUBURBS: WEST

CENTER FOR THE ARTS IN NATICK (508-647-0097), 14 Summer St., Natick. Mon.-Sat., noon-6 p.m.; Sun., noon-2 p.m. Through Dec. 31: "Olga Shmuylovich and Nikolay Cherny: Duet."

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through Dec. 23: "Annual Salon Show."

DEPOT SQUARE GALLERY (781-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-4 p.m. Through Jan. 4: "Celebrate with Art."

WORCESTER CENTER FOR CRAFTS (508-753-8183), 25 Sagamore Rd., Worcester. Fri., 3-8 p.m.; Sat., 10 a.m.-7 p.m.; Sun., 11 a.m.-5 p.m. Through Dec. 23: "Holiday Faculty Show & Sale."

CAPE COD

LYMAN-EYER GALLERY (508-487-3937), 349 Commercial St., Provincetown. Tues.-Fri., 1-6 p.m., Sat., 11 a.m.-7 p.m.; Sun., 1-4 p.m. Through Feb. 29: "Fall & Winter Salons."

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Ongoing: "Standing On the Shoulders of Giants: Artists from the Outer Cape's Past."

TRISTAN GALLERY (508-487-3939), 148 Commercial St., Provincetown. Daily, 11 a.m.-10 p.m. Through Jan. 2: "Winter Holiday Salon."

museums

AMERICAN TEXTILE HISTORY MUSEUM (978-441-0400), 491 Dutton St., Lowell. Tues.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $6, $4 for seniors, students, and ages 6-16, free for ages 6 and under. The Museum houses the nation's largest collection of artifacts and documents relating to America's textile manufacture.

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "Armenian Musical Traditions"; "The Bedoukian Family Collection"; "Moses Hadji Gulesian: An Armenian Visionary."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through Jan. 11: "Collection Connection: The Boston Sculptors at the Art Complex Museum"; "Rotations: Dog Prints"; "Jane Goldman: On Their Own."

BOSTON BEER MUSEUM AND VISITORS' CENTER (617-522-9080), 30 Germania St., Jamaica Plain. Tours Thurs.-Fri. at 2 p.m., Sat. at noon, 1, and 2 p.m. Admission $2. View two centuries of beer memorabilia and learn about the brewing process.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m.

— Boston Room (ext. 2336). Through DEc. 30: "Rendering Style."

— McKim Orientation Rm. (ext. 2217.) Through April 30: "Faces and Places."

— Rare Books and Manuscripts Room (ext. 2225). Through Dec. 26: "Stinehour Press: The Work of the First Fifty Years."

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $5, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "The Cape Takes Shape"; "What About Whales?"

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Village. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $7; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $8, $7 for children 2 to 15 and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "ZOOM-Sci challenge" from 3-5 p.m. on Fri. and 2-4 p.m. Sat.-Sun.; "Come Sing and Dance" at 11 a.m. on Wed. and Fri.; "Explore and Discover Together" at 2 p.m. on Wed.; and "New Balance Climb," ongoing. Current exhibits include: "AirPlay: The Wonders of Wind & the Inflatable Art of Jon Goldman"; "Boats Afloat," featuring an 800-gallon Channel tank; "Arthur's World": characters and settings from the PBS series; "Japanese House," a two-story house from Kyoto; "Bubbles," and "Construction Zone!," a kid-sized indoor Big Dig-inspired construction site. Through May 2004: "Making America's Music: Rhythm, Roots & Rhyme."

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Archaeology of the Central Artery: Highway to the Past"; "Through the Eyes of Baystaters: Massachusett's Experience in the Civil War." Through Dec.: "Sacco and Vanzetti: Fact, Myth and Memory: The Story of a Massachusetts Trial That Became an International Sensation."

DECORDOVA MUSEUM (617-781-2598-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for students, seniors, and children. Through Summer 2004: "Landscapes Seen and Imagined: Sense of Place. Part II." Through Jan. 18: "Puppets, Ghosts, and Zombies: The Sculpture of Pat Keck"; DeCordova Collects: Gifts from Stephen & Sybil Stone"; "Ron Kuivila: An Outgoing Message"; "Debra Weisberg: (Sub) Surface."

— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include David Berry's "Sphere IV." Through May 16: "Joseph Wheelwright: Stone Heads and Tree Figures."

ERIC CARLE MUSEUM OF PICTURE BOOK ART (413-658-1100), 125 West Bay Rd., Amherst. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Admission $4, $2 for children under 18. Features picture book art from around the world. Through Jan. 18: "Silver Age to Stalin: Russian Children's Book Illustration, 1899-1939." Through May 2004: "Selections from the Art of Eric Carle."

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Sun., noon-4 p.m. Admission $5, $3 for seniors, free for students and children. Through March 22: "Picturing Our Past: Frontier Challenges 1600-1720"; "From Many Hands, Baskets Around the World."

FRANKLIN PARK ZOO (617-541-LION), 1 Franklin Park Rd., Boston. Daily, 10 a.m.-5 p.m. Admission $9.50, $8 for seniors, $5 for ages 2-15, plus $1 for admission to Butterfly Landing. Home to over 150 species of mostly endangered or threatened animals including snow leopards; "Giraffe Savannah"; "Kalahari Kingdom"; "Butterfly Landing"; "Tropical Forest"; "Australian Outback Trail"; and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures.

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $5, $3 for seniors and students, free for children under 18. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through Jan. 4: "Craft Transformed: Boston University's Artisanry, 1975-1985"; "Stitched Histories: Hmong Embroidery."

GIBSON HOUSE MUSEUM (617-267-6338), 137 Beacon St., Boston. Built in 1859 and preserved as a legacy of the Victorian era, the Museum is open for tours Sat.-Sun. at 1, 2, and 3 p.m. Through Jan. 18: "Demeter Reproduction Dolls."

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-5 p.m. Admission $5, $4 for seniors, $2.50 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour (all visitation is guided).

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Mon.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Admission $8, $7 for seniors, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, (the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Tues.-Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, free for children under 12, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S.

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ART LISTINGS

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Through Jan. 4: "Splat Boom Pow! The Influence of Cartoons in Contemporary Art"; "Douglas R. Weathersby 2003 ICA Artist Prize."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun., 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.); $7 for seniors; $5 for students with ID; free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Ongoing: "Joseph Kosuth: Whistler's Warning (C.C.C.C.C.)"; "Elaine Reichek: Madam I'm Adam." Through Jan. 11: "Raphael, Cellini, and a Renaissance Banker: The Patronage of Bindo Altoviti."; "Mrs. Gardner's Holiday Table."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-514-1600), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family." "Jacqueline Kennedy Travels Abroad." Through April 30: "Gifts from the World to the White House: Caroline Kennedy's Doll Collection (1961-63)."

JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for 15 and younger. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longfellow. Ranger-guided tours throughout the day.

LONGYEAR MUSEUM (800-277-8943), 1125 Boylston St. Rte. 9, Brookline. Mon., Wed.-Sat., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Free admission. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain pool, and statues. Now open: "Mary Baker Eddy: A Spiritual Journey."

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Tues.-Sat., 10 a.m.-noon. Donation $3. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

MARY BAKER EDDY LIBRARY (617-450-7000), 200 Mass. Ave., Boston. Tues.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-5 p.m.; Sun., 11 a.m.-5 p.m. Admission $5, $3 for students, seniors, children. Reflect in the Hall of Ideas, explore goals in the Quest Gallery, learn how a newspaper is put together in the Monitor Gallery, plus the famous Mapparium.

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Daily, 10 a.m.-6 p.m. Admission $7, $5 for seniors and students, $2 for ages 6-16, free for ages 5 and under. Ongoing: "J.Otto Year's Supply of Turtle Wax"; "Joseph Beuys: Lightning with Stag in its Glare"; "Sound Art at MASS MoCA."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Free admission. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America, and the Abiel Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Mon.-Tues., 10 a.m.-4:45 p.m., Wed.-Sat., 10 a.m.-9:45 p.m., Sun., 10 a.m.-7:45 p.m. West Wing only open Thurs.-Fri. after 5 p.m. Admission $15, $13 for seniors and students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "European Paintings and Decorative Arts Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m., "Art of the Ancient World (Classical and Egyptian) Walks" begin at 1 p.m.; "Art of Asia Walks" begin at 2 p.m. introductory walk is also offered **Wed.** at 6:15 p.m.; **Sat.** at 10:30 a.m. and 1 p.m. and **Sun.** at 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Ongoing: "Earth Transformed: Chinese Ceramics from the MFA"; "Contemporary American Glass"; "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "Vietnamese Ceramics"; "The Art of Africa, Oceania, and the Ancient Americas"; "New Egyptian Funerary Arts and Ancient Near East Galleries"; "Renault's Automedon"; "American Traditions: Art of the People"; "Face to Face with the Builder of the Great Pyramid"; "RSVP: Sarah Sze." Through Jan. 4: "John Currin Selects." Through Jan. 18: "Rembrandt's Journey: Painter, Draftsman, Etcher"; Through Jan. 25: "Callot and His World: Princes, Paupers, and Pageants." Through Feb. 8: "The Maker's Hand: American Studio Furniture, 1940-1990." Through May 2: "Draped in Dragons: Chinese Court Costume."

— Gallery lectures are free with museum admission. **Thurs.** at 11 a.m., "American Folk Art." **Sat.** at noon, "Into the 21st Century: Contemporary Art." **Sun.** at 2 p.m., "Modern Art in America." **Wed.** at 6 p.m., "Japanese Stencils." **Thurs.** at 11 a.m., "Highlights from the American Collection."

MUSEUM OF SCIENCE (617-723-2500), Science Park Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $13, $11 for seniors, $10 for ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Ongoing: "A Bird's World"; "Dinosaurs: Modeling the Mesozoic"; "Current Science & Technology Center"; "Journey into Amazing Caves"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages", "Science in the Park: Playing with Forces and Motion"; "Human Body Connection"; "The Computing Revolution." Through March: "Magic: The Science of Illusion."

— Admission to Omni, laser, and planetarium shows is $8, $7 for seniors, $6 for ages 3-11. Now screening: "Skyfire: Wonders of the Atmosphere" Planetarium show. "Laser Ozzfest Assault." Thurs.-Sat., 9:15 p.m. "Laser Rush." Thurs., Sun., 8 p.m. "Space Odyssey." Fri.-Sun., 5:30 p.m. "Laser Led Zeppelin." Fri.-Sat., 6 p.m. "Laser Floyd: Dark Side of the Moon." Fri.-Sat., 10:30 p.m. "Laser Electrolyte." Sun., 9:15 p.m. Ongoing: "Friday Night Stargazing." Fri., 8:30 p.m.; "Welcome to the Universe," daily.

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Ongoing: "New England Paves the Way."

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 10 a.m.-5 p.m. Admission $10, $6 for youth 7 to 14, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: "Freedom To Play: The Life & Times of Basketball's African-American Pioneers."

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Admission $4 $3 for students and seniors. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd, an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War. 'Made in Massachusetts': To Build and Sustain Freemasons in American Community." Through Jan. 4: "Close-Up in Black: African American Film Posters." Through Jan. 11: "Generals, Admirals and American War Leaders: Autographs from the G. Edward Elwell, Jr. Collection."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13.50, $11.50 for seniors, $7.50 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 200,000-gallon giant ocean tank with sharks, moray eels, 600 pound sea turtles, and hundreds of other Caribbean creatures. Pick up a hermit crab or watch vets care for animals in the Aquarium Medical Center.

— Now open: "Living Links: Choices for Survival" with baby sea turtles, poison arrow frogs, and rare tropical fish that shows how people affect aquatic life both positively and negatively around the world.

NORMAN ROCKWELL MUSEUM (413-298-4100), 9 Glendale Rd., Stockbridge. Mon.-Fri., 10 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $12, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through Jan. 19: "Norman Rockwell's 332 Saturday Evening Post Covers." Through May 31: "The Red Rose Girls: An Uncommon Story of Art and Love."

OLD NORTH CHURCH (617-523-6676), 193 Salem St., Boston. Daily, 9 a.m.-5 p.m. Tickets $8, $5 for ages 15 and under. Built in 1723, Boston's oldest church continues as an active Episcopal Church with services every Sunday.

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ORCHARD HOUSE HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily, 10 a.m.-5 p.m.; Thurs. until 9 p.m. Admission $12, $10 for seniors, $8 for students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures."

— Liberty Street Building: The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building Gardens: historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684); the Georgian Crowninshield-Bertley House (1727); and the Federal Gardner-Pingree House (1804). Through Feb. 15: "Luxury and Innovation: Furniture Masterworks of John and Thomas Seymour."

SOMERVILLE MUSEUM (617-666-9810), 1 Westwood Rd., Somerville. Thurs., 2-7 p.m., Fri.-Sat., noon-5 p.m. Through March 28, 2004: "Lost Theatres of Somerville."

SPORTS MUSEUM OF NEW ENGLAND (978-452-6775), 25 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Admission $3, $2 for seniors and ages 6-17, free for ages 6 and under. A showcase for New England sports history through interactive exhibits, computers, videos, mini-theatres, and memorabilia. Currently on view: "Harry Agganis Athlete, Scholar, Gentleman"; "Candlepin Bowling"; "A Salute to the 50th Anniversary of the Boston Braves"; "Ted Williams Tribute"; "Women in Sports"; "The Greater Lowell and Merrimack Valley Sports Tradition" baseball photographs by Bill Chapman.

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STERLING AND FRANCINE CLARK ART INSTITUTE (413-458-2303), 225 South St., Williamstown. Museum's collection centers on French Impressionist paintings, including over 30 by Renoir, plus American works by Homer, Sargent, Cassatt, and Remington, as well as extensive collections of prints, drawings, silver, and sculpture. Open Daily, 10 a.m.-5 p.m. Free admission. Through Dec. 28: "Edouard Baldus: Landscape and Leisure in Early French Photography."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including a herd of bison, a colony of flamingoes, and spider monkeys. Ongoing: "Snowy Owl Creek"; "Touchable Barnyard." Through Dec. 30: "Zoolights."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free admission. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through Feb. 22: "Glexis Novoa."

photography

AMERICAN TEXTILE HISTORY MUSEUM (978-441-0400), 491 Dutton St., Lowell. Tues.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $6, $4 for seniors, students, and ages 6-16, free for ages 6 and under. The Museum houses the nation's largest collection of artifacts and documents relating to America's textile manufacture. Through Jan. 4: "Runway Madness! Fashion Photography of Lucian Perkins."

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.

— Deferran Hall (ext. 2336). Through Dec. 30: "Living with Illness."

GALLERY KAYAFAS (617-482-0411), 450 Harrison Ave., Suite 223, Boston. Tues.-Fri., 1-5:30 p.m.; Sat., noon-5:30 p.m. Through Dec. 31: "Photography Past & Present: Images from the 19th, 20th & 21st Centuries."

GRIFFIN MUSEUM OF PHOTOGRAPHY (781-729-1158), 67 Shore Rd., Winchester. Tues.-Sun., noon-4 p.m. Admission $5, $2 seniors, free for children and students; free admission for all on Thurs. Through Jan. 15: "Thomas McGovern: Hard Boys and Bad Girls." Through Feb. 28: "10th Juried Exhibition."

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through Jan. 11: "Wim Wenders: Photos."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $7.50, $6 for students and seniors, $5 for ages 3-18, free for ages 2 and under and Sun. from 9 a.m. to noon. Through April 2004: "In the Mountains: Photographs by Bradford Washburn."

LEE GALLERY (781-729-7445), 1 Mt. Vernon St., Winchester. Mon.-Fri., 10 a.m.-5:30 p.m. Through Dec. 31: "It's Snowing! Vintage Photographs by Steglitz, Strand, Webb, Bisson Freres."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun. noon-5 p.m. Admission $5, $2 for seniors, students, and youth 5-18. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

— Compton Gallery (617-253-4444), 77 Mass. Ave. Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 30: "Knowing Where To Stand: Photographs by Anne Whiston Spirn."

— Wolk Gallery (617-253-1400), 77 Mass Ave. Through Feb. 6: "Eladio Dieste: A Principled Builder."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Daily, 11 a.m.-midnight. Through Dec. 31: "15 Local Photographers."

NEW ENGLAND SCHOOL OF PHOTOGRAPHY Gallery One (617-437-1868), 537 Comm Ave., Boston. Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 30: Evening Workshop Show. Reception Dec. 18, 6 p.m.

PANOPTICON GALLERY (781-647-0100), 435 Moody St., Waltham. Mon.-Fri., 10 a.m.-6 p.m. Through Jan. 3: "Ron Powinall & Herb Greene: A Music Show."

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily, 10 a.m.-5 p.m.; Thurs. until 9 p.m. Admission $12, $10 for seniors, $8 for students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures." Through Feb. 1: "Vanished Kingdoms: The Wulsin Photographs of China, Tibet, and Mongolia 1921-1925."

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY (617-496-1027), 11 Divinity Ave., Cambridge. Please call for hours. Through Jan. 18: "Portraits from China, 1923-1946: Photographers and Their Subjects."

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY (617-353-0600), 832 Comm. Ave., Boston. Tues.-Fri., 10 a.m.-6 p.m.; Thurs. until 8 p.m.; Sat.-Sun., noon-5 p.m. Through Dec. 19: "Vaughn Sills and Pelle Cass: Northeast Exposure."

REGIS COLLEGE, (781-768-8367), 235 Wellesley St., Weston. Mon.-Fri., 10 a.m.-4 p.m. Through Dec. 21: "Joyce Tennson: Wings of Destiny."

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students, $2 for ages 5-18. Through Jan. 18: "Other Sisknd Photography." Through Jan. 25: "Interior Darma: Aaron Siskind's Photographs of the 1940s."

STERLING AND FRANCINE CLARK ART INSTITUTE (413-458-2303), 225 South St., Williamstown. Open Daily, 10 a.m.-5 p.m. Admission $10, free for 18 and under. Through Dec. 28: "Edouard Baldus: Landscape and Leisure in Early French Photography."

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schools & universities

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AMHERST COLLEGE Mead Art Museum (413-542-2335), Rtes. 9 & 116, Amherst. Tues.-Sun., 10 a.m.-4:30 p.m.; Thurs., 10 a.m.-9 p.m. The Dickinson Homestead, the birthplace and home of the poet Emily Dickinson for over 40 years, is open for guided tours from March through mid-December. Through Dec. 18: "Off the Beaten Track: Contemporary Mindscapes."

ART INSTITUTE OF BOSTON AT LESLEY UNIVERSITY (617-585-6678), 700 Beacon St., Boston. Mon.-Sat., 9 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 26: "Henryk Tomaszewski: Visual Linguist."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m. Closed holidays.

— Thomas P. O'Neill, Jr. Library (617-552-4470), Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "Tip O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Boston University Art Gallery (617-353-3329), 855 Comm. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Jan. 11: "Expanding Universe: The Recent Paintings of Al Held."

— Mugar Memorial Library (617-353-3736), 771 Comm. Ave. Mon.-Thurs., 8 a.m.-midnight; Fri.-Sat., 8 a.m.-11 p.m.; Sun., 10 a.m.-midnight. Through Dec. 2003: "Loren and Frances Rothschild: William Somerset Maugham Collection."

— Sherman Gallery (617-358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Dec. 19: "Pushing Paint."

BRANDEIS UNIVERSITY Rose Art Museum (781-736-3434), 415 South St., Waltham. Tues.-Sun., noon-5 p.m. Admission $3, $2 for seniors, free for children 16 and under.

— Epstein Building. Through Dec. 31: "Kathleen Holmes: Larger Than Life."

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m., Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 1 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through Feb. 15: "Before Expressionism: Art in Germany circa 1903: An Exhibition for the 100th Anniversary of the Busch-Reisinger Museum."

— David Rockefeller Center for Latin American Studies (617-495-9702), 61 Kirkland St., Cambridge. Call for hours. Through Jan. 15: "Rosalia Bermudez: Code-Switcher."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m., Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features impressionist and Post-Impressionist works. Through Jan. 18: "The City of Sardis: Approaches in Graphic Recording." Through Feb. 22: "Harvard Collects American Art." Through March 28: "Life as Art: Paintings by Gregory Gillespie and Frances Cohen Gillespie."

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ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through Jan. 4: "Stephen Greene: Painter and Mentor." Through March 29: "Richard Serra Prints: A Survey."

AMHERST COLLEGE Mead Art Museum (413-542-2335), Rtes. 9 & 116, Amherst. Tues.-Sun., 10 a.m.-4:30 p.m.; Thurs., 10 a.m.-9 p.m. The Dickinson Homestead, the birthplace and home of the poet Emily Dickinson for over 40 years, is open for guided tours from March through mid-December. Through Dec. 18: "Off the Beaten Track: Contemporary Mindscapes."

ART INSTITUTE OF BOSTON AT LESLEY UNIVERSITY (617-585-6678), 700 Beacon St., Boston. Mon.-Sat., 9 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 26: "Henryk Tomaszewski: Visual Linguist."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m. Closed holidays.

— Thomas P. O'Neill, Jr. Library (617-552-4470), Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "Tip O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Boston University Art Gallery (617-353-3329), 855 Comm. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Jan. 11: "Expanding Universe: The Recent Paintings of Al Held."

— Mugar Memorial Library (617-353-3736), 771 Comm. Ave. Mon.-Thurs., 8 a.m.-midnight; Fri.-Sat., 8 a.m.-11 p.m.; Sun., 10 a.m.-midnight. Through Dec. 2003: "Loren and Frances Rothschild: William Somerset Maugham Collection."

— Sherman Gallery (617-358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Dec. 19: "Pushing Paint."

BRANDEIS UNIVERSITY Rose Art Museum (781-736-3434), 415 South St., Waltham. Tues.-Sun., noon-5 p.m. Admission $3, $2 for seniors, free for children 16 and under.

— Epstein Building. Through Dec. 31: "Kathleen Holmes: Larger Than Life."

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

—

DINING OUT

Brother Jimmy's BBQ

In an old house, a new concept

BY ROBERT NADEAU

BEN RITTER

OPEN HOUSE: *Brother Jimmy's BBQ has set up shop in the space formerly occupied by the House of Blues.*

When the House of Blues closed, it took the blues memorabilia, the wonderful African-American outsider art, and the performance space, and left behind a curiously shack-like structure in the heart of Harvard Square. Since the House of Blues had featured some rather good smoked barbecue, I had high hopes when I saw signs for Brother Jimmy's BBQ. Inside, the visual impression was more on the bubba side of barbecue than the African-American side. What's gone up are a bunch of TV screens, which might air a fishing show or a vintage basketball game or some trash sport like women lifting small cars; lots of drinking and souvenir merchandise featuring pigs; a few tobacco signs; a video-game machine; and a bunch of Southern-college football pennants and such, with maybe a little extra Tarheel focus. It turns out that Brother Jimmy's is part of a chain of three such eateries in New York City. They feature all the major styles of barbecue, very large drinks, and waitresses in strategically cut versions of the T-shirts that the restaurants sell. The tone is less sophisticated than Jake & Earl's Dixie Roadhouse, and so is the food.

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This isn't entirely a bad thing; young people need somewhere to go where they can get decent ribs and a "swamp water" ($16), defined on the menu as "64 ounces of pure hell! Served in a fish bowl. Comes with your very own gator." I saw a few of these served, and the gator is plastic. That's the good news. The drink is served in a regular two-gallon goldfish bowl, with a lot of straws sticking out. I imagine the straws are to remind you that you are supposed to drink the 64 ounces of pure hell, rather than use it to remove the chili stains from your pig T-shirt or to degrease your carburetor. I think the straws also remind you to share this drink with a lot of people. Individual drinks are served in Mason jars, so you can pretend they are moonshine, I guess.

On the non-alcohol side, the place serves bottled soda ($2), lemonade ($1.50; $6/pitcher), and raspberry lemonade ($1.75; $6). The lemonades were impossibly weak on an early visit, rather good on a later visit, and a little weaker on my third lunch. A little weaker might be okay if you're using the lemonade to cut the spicy sauce, since the drink is refilled.

Food might well start with something fried, especially if it's the fried okra ($5.95): melting chunks in a light batter, not too crisp, but not too greasy, either. The "hot dipping sauce" tastes like a vinegar-based hot sauce such as Frank's or Tabasco, fresh out of the bottle. Cajun popcorn shrimp ($7.95) include the hot spices right in the batter, but ours were over-fried dark brown during the early visit. A fried-chicken dinner ($11.50) the same night was also fried almost black. Frying has since stabilized, as shown by an actually edible chicken-fried-steak dinner ($12.50). I'm not a fan of chicken-fried steak, but if you pound it as thin as wiener schnitzel (its likely parent) and don't over-fry it, it's kind of great. It helps that Brother Jimmy's has a very good generic gravy, which the kitchen also pours over side dishes of mashed potatoes.

Back to appetizers. There's a neon sign in the front window for Brunswick stew ($3.95), usually a sort of Virginia minestrone made with squirrel or chicken — you know, tastes like squirrel. However, Brother Jimmy's has put trimmings of smoked meat into the stew, so it's a kind of barbecue Brunswick with some sweet corn and no beans. Chili ($3.95) consists of tomatoes, but not too many, and lots of ground meat, not many beans, and a little spice. I'm not a fan of chili with tomatoes, but this is rather good.

Some chili also seems to be in the nachos grande ($7.50), otherwise the usual mound of blue and white corn chips with melted cheese, guacamole, salsa (lacking cilantro), a bit of sour cream, and some black beans — only larger. Caesar salad ($6.95), to mention another quasi-Mexican dish, is a clean, reasonable job with somewhat buttery croutons.

Main food consists of sandwiches (served on a soft roll, with one side dish) and dinners (with two side dishes and corn bread). Begin with the ribs ($15.95), which come three ways: Northern-style, dry-rub, and Southern-style. Of course, I had the combo platter with any two or all three ($15.95). The Northern-style ribs are braised in sauce, no smoke, and are quite successful. Actually, this is the historic Roxbury-Mattapan-Dorchester style, and it's consistently well-executed here. I don't think the smoker is fully under control on the other styles. The Southern — supposedly smoked for hours — were smoky but dried out on my first visit, and lacked smoke another time. Dry-rub ribs may be immersed in "21 spices," but mine tasted mostly like salt and pepper. They were pretty good on an early visit, very juicy but entirely lacking smoke on a later visit.

Some things are getting smoked, as Brother Jimmy's does a pretty good job with its sliced-brisket sandwich ($7.95), using lean flat-cut brisket, yet keeping it juicy and getting a light smoke flavor into it. A pulled-pork sandwich ($7.25) was quite peppery, with a little vinegar sauce and some taste of the fire. That's probably what I would have on my own money. The cheeseburger ($7.25) is large and reasonably juicy, but not terribly tasty. I suspect ground round here, but it should be ground chuck, which is better flavored.

In terms of side dishes ($2.50/each; $7.95/four), think starch, even though a slab of corn bread comes with every dinner. It's yellow corn bread, cold, and somewhat heavy. But the skin-on mashed potatoes, with a good gravy, are excellent. The potato salad is chunky, with a few peppers and onions for extra crunch. The candied yams with walnuts are spiced like Yankee apple pie and could be addictive. The macaroni and cheese is mostly pasta, but has some baked-on crumbs. The French fries are very salty, but thin and crisp, with a few skins left on. They resemble the fine McDonald's fries of the 1960s and 1970s, before that chain started using frozen potatoes.

Of the healthier side dishes, the coleslaw (with some celery seeds) is good, and the collards are properly sour and salty. But the black-eyed peas are quite dull, the baked beans are too sweet, and the corn on the cob knows it's winter.

There is only one dessert so far, a "mud pie" ($3.95) that tastes like half-baked brownie dough served with ice cream. I know some people for whom it doesn't get much better than half-baked brownie dough and ice cream.

The early crowd — and Brother Jimmy's has one at night — appears to be students who are there mostly to drink and eat familiar food. They seem pretty happy, and may well develop an interest in more serious revival barbecue, which will take them to Redbones, Uncle Pete's, Blue Ribbon, or even the East Coast Grill or Rouge. ■

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DINING GUIDE

CHECK OUT OUR ARCHIVE OF RESTAURANT REVIEWS AT www.thephoenix.com

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

Boston

ALLSTON/BRIGHTON

CARLO'S CUCINA ITALIANA, 131 Brighton Ave., Brighton, (617) 254-9759. $9–$17. Rising out of "On The Cheap" prices but not losing its pasta-loving soul, Carlo's is best on red sauce, homemade pasta specials, and an unhurried lunch — still a bargain in any language. At dinner, hit the portobello mushroom, dishes with people's names (especially ones with pasta and red sauce), and remember to gesture with your hands a lot. Crowded and informal, but the opposite of grunge.

CHEF CHOY'S HOUSE, 354 Chestnut Hill Ave., Brookline (Cleveland Circle), (617) 566-2275. $5–$11. Not a top-notch Mandarin-Szechuan restaurant, but a big step up for Cleveland Circle. Go for the steamed ravioli, spicy dishes, and General Gau's chicken.

COMMON GROUND, 85 Harvard Ave., Allston, (617) 783-2071. $5–$12. To go with a good pint of Guinness and nightly music, the kitchen at this Irish-themed bar turns out pub food from burgers to gourmet pizzas — not to mention a mean plate of sweet-potato fries.

RANGOLI, 129 Brighton Ave., Allston, (617) 562-0200. $5–$13. Something new to this area, South Indian food (generally spicier, more fried, and more vegetarian than the more familiar North Indian dishes). The dishes are so individualistically flavored that it's like Indian cuisine in Technicolor. Especially the crunchy-sweet samosa-bhel, the satisfying pav bhaji, masala dosa, and idli-sambhar. You can also hit bank on the familiar tandoori dishes, vindaloo, chaat, and such.

ROGGIE'S BREW AND GRILLE, 356 Chestnut Hill Ave (Cleveland Circle), Brighton, (617) 566-1880. $6–$14. An inexpensive, super-filling bar and grill with 20 beers on tap and a crowd that's hipper than you'd expect for Cleveland Circle. Fajitas, steak tips, and the like come in monstrous portions; diners more discerning than hungry should look to the raw bar and the very nice Greek-style grilled seafood.

SUPER 88 MARKET FOOD CONNECTION, 1095 Comm Ave., Allston, (617) 787-2288. $5–$10. Not a restaurant, but a food court with stands representing much of Asia, although the sleeper is the Venezuelan Mambo Cafe. If this is about noodle soup, have the pho at Sugar Bowl. Some other highlights are the mango lassi at Rickshaw, the broiled eel at Misono, and the tres leches cake at Mambo. To get in with the cool Asian teen crowd, have a milk tea with tapioca bubbles at (obviously) TeaZone, the Dunkin' Donuts of bubble-tea franchises.

TASCA, 1612 Comm Ave, (617) 730-8032. $10–$15. Our advice is to stick to tapas (bar snacks) in what looks more like a sit-down dining room than the kind of loud tapas bar Spaniards call a tasca. Good Spanish wine list, so have a fino and some fried calamares, and enjoy.

BACK BAY

ARMANI CAFÉ, 214 Newbury St., Boston, (617) 437-0909. $15–$28 (lunch, $7–$15). Elegant room, if you ignore the standing joke of waiters in black pants, black shoes, and black T-shirts. Pretty good Northern Italian food — especially the authentic risottos and the long list of desserts. You will, of course, want to dress up.

AUJOURD'HUI, 200 Boylston St. (Four Seasons Hotel), Boston, (617) 351-2037. $32–$44. Prix fixe tasting menus $52 (vegetarian), $74 (seasonal), and $90 (chef's). Elegant food in an elegant setting with impeccable service — and a view rivaled only by that of the Ritz. Many consider this to be Boston's most romantic dining room, although the food may strike some as a little staid.

BAJA MEXICAN CANTINA, 111 Dartmouth St., Boston, (617) 262-7575. $7–$12. Serves California Mexican food rather than "authentic" Mexican, but does so with spirit and skill. Most authentic Mexican restaurants, after all, don't have Baja's wonderful "ultimate chocolate cake," or its grilled salmon quesadilla, or a heavenly roasted garlic memela (close your eyes — it's pizza).

BLUE CAT CAFÉ, 94 Mass Ave, Boston, (617) 247-9922. $12–$19. The latest "restaurant concept" to rotate into this roomy bar-restaurant space (ex–Café Mojo, ex-575) has a jazz motif and the most upscale turntable stand we've ever seen. The action seems to be mostly in the bar, but there's something to be said for eating at the all-booth restaurant, especially if you order the wasabi tuna salad, muffuletta sandwich, or "Southwest style" hanger steak.

BOMBAY CAFE, 175 Mass Ave, Boston, (617) 247-0555. $8–$19. A storefront with a good standard menu, somewhat richer in seafood and fried foods than many, and with enough non-spicy dishes to satisfy parents from Iowa. Anything made with chicken tikka will be good, as will shrimp samosas, stuffed nan, mint paratha, and tandoori shrimp.

THE CAPITAL GRILLE, 359 Newbury St., Boston, (617) 262-8900. $17–$35. An upscale steakhouse with aged steaks almost as good as Morton's in a toney atmosphere. Overpriced wines and underpriced desserts. Stick to the protein (great swordfish, too) and salads; maybe the potatoes.

CHILLI DUCK, 829 Boylston St., Boston, (617) 236-5208. $7–$15 (lunch $7–$9). Yet another Thai restaurant around the Symphony-Hynes area, and a very consistent one, if not distinctive. Less crowded and really excels on soups, satay, drunken noodles, duck choo chee, and the mango-sticky-rice dessert. A little fancier than the others down Mass Ave. but not formal.

EXCELSIOR, 272 Boylston St., Boston, (617) 426-7678. $24–$39. The re-launch of Biba is more conservative, though bits of the old flamboyance show through on dishes like the oysters with pea shooters, the vertical roaster duckling, and the sticky toffee pudding dessert. There is now enough steak and lobster on the menu so that your rich uncle can take you there for dinner, and you still can sneak in a sweetbread appetizer or a lobster pizza to discuss with foodie friends for a week thereafter.

GEORGE: AN AMERICAN TAVERN, 384 Boylston St., Boston, (617) 859-8555. $15–$23. Instantly memorable as the place where they have pictures of everyone named George on the wall, but rather a good place to eat when you catch the right compromise between ye olde tavern fare and le bistro American, such as the roasted beef salad, beer-braised pot roast, or baked rainbow trout, and the apple pie for dessert. Dress casually, and bring in your picture, if you are famous and your name is George.

HSIN HSIN CHINESE NOODLE RESTAURANT, 25 Mass Ave, Boston, (617) 536-3852. $6–$11. A great little restaurant with a short menu full of clean, sharp flavors. Emphasizing soups and noodles, the menu draws from all regions, with a slight tendency toward the hot-and-spicy seasonings of the southwest. Try the vast and delectable scallion pancake and the house-special pan-fried noodles.

INDIA SAMRAAT, 51A Mass Ave., Boston, (617) 247-0718. $7–$16. Small, sparsely decorated, and ruinning to small entrées, but the chef has a firm hand on the standard curries and the condiment tray. Homemade cheese sparks the vegetarian list; lamb jalfrozie and chicken tikka masala for richly flavored sauces. Great tea.

ISLAND HOPPER, 91 Mass Ave, Boston, (617) 266-1618. $9–$20. A pretty room with an eager-to-please attitude and a bewildering pan-Asian menu. The core is Malaysian dishes like the roti appetizer and Ipoh chili shrimp. But the kitchen also does well with almost anything fried, and some nice vegetable and tofu dishes. The jazz background tapes and abstract impressionist paintings represent the neighborhood influence of Berklee.

MARCELLO'S, 372A Newbury St., Boston, (617) 536-1004. $16–$37. Despite the Italian name and appearance, Marcello's is actually a very good Persian restaurant hidden behind a serviceable Italian one. You can order the fried calamari, but don't miss the eggplant appetizer, the two Persian beef stews, or some of the kebabs with fabulously aromatic rice. If you like rosewater, Persian ice cream is for you.

THE OTHER SIDE COSMIC CAFÉ, 407 Newbury St., Boston, (617) 536-9477. $3–$6. Bohemian cafe with cheap West Coast sandwiches (on terrific breads) and fresh juices, including "a dose of wheatgrass juice." Seattle soundtrack.

PARISH CAFÉ, 361 Boylston St., Boston, (617) 247-4777. $9–$17. A bar with sandwiches named after celebrities who can actually cook. Chefs, in fact, Boston's celebrity chefs designed some nifty sandwiches and salads, and a young staff makes them with top-shelf ingredients. And serves them with some interesting American wines and world beers. A conversation-maker for people interested in food.

Q-VIN, 545 Boylston St., Boston, (617) 375-0545. $10–$40. Uneven Korean, Japanese, and Thai entrées, but no problem with fried appetizers and sushi, and the prefab Italian frozen desserts are a neat surprise.

QUOTES, Mary Baker Eddy Library for the Betterment of Humanity, 200 Mass Ave, Boston, (617) 450-7229. $7–$16. The café at the Mary Baker Library is a quiet respite from the Back Bay, not as conceptually brilliant as the Mapparium, but it doesn't echo, either. You'll enjoy the mushroom bisque, the California sushi, and the many desserts with coffee and tea from Peet's, but of course no alcohol.

SAINT, 90 Exeter St., Boston, (617) 236-1134. $6–$18. Chef Rene Michelena (La Bettola, Centro, the Vault) brings his Mediter-Asian flare to a menu of all small plates in a modish nightclub. It gets expensive before it gets filling, but don't miss the KL curried crab cakes, king crab maki, smoked scallop spring rolls, and lemon chicken parsnip fries. Dress to kill.

STEPHANIE'S, 190 Newbury St., Boston, (617) 236-0990. $7–$30. Bistro-style dining, with a menu that's partly Italian (pizza, risotto, calamari) and partly American (steak, pork chops). Comfort-food specials like meat loaf and pot pie.

BEACON HILL

ARTU, 89 Charles St., Boston, (617) 227-9023. $9–$23. A stylish, low-key trattoria and roastery with two locations. The Charles Street storefront is the place if you're in the mood for a terrific lamb sandwich, or if one of the nightly specials looks good. The original North End branch is a better spot for a full Italian dinner (longer menu, prices a dollar lower). At both, the food is affordable and consistently flavorful.

THE HUNGRY I, 71 Charles St., Boston, (617) 227-3524. $22–$32. A plush, cozy Continental restaurant tucked downstairs in an ancient building on Charles Street. Lunch Tues. through Fri.

CHARLESTOWN

TANGIERINO, 83 Main St., Charlestown, (617) 242-6009. $17–$24. What is this beautiful Moroccan restaurant doing in Charlestown? Serving a mix of modern and traditional food in three rooms decorated with a similar mix of modern and old-fashioned Maghrebian furniture (all of it for sale!). Don't miss the calaman, the crab cake, the chicken bastilla, the tagine dja (the chicken comfort dish for all time), or the homemade sorbets. You may need two visits to try all the don't-miss dishes.

THE WARREN TAVERN, 2 Pleasant St., Charlestown, (617) 241-8142. $7–$14 (lunch, $5–$7). The line runs around the corner for this pub-style restaurant serving seafood, pasta dishes, and daily specials.

CHINATOWN

ASIAN GARDEN SEAFOOD RESTAURANT, 28 Harrison St., Boston, (617) 695-1646/1651. $5–$24. Fish tanks in the basement entryway promise superb Hong Kong–style seafood. The kitchen delivers with fresh eel, whole roe scallops, lobster, crab, and fish in brilliant treatments. Authentic hot pots, Chinese broccoli in oyster sauce, and a comforting dessert of hot tapioca in coconut milk. Friendly place, too, and a cut cheaper.

CHINA PEARL, 9 Tyler St., Boston, (617) 426-4338. $6–$16. Actually the perfect three-generational night out, as this revived dinosaur of Chinatown scores with fried goodies for the kids, authentic Hong Kong and Cantonese-style seafood for the parents, and spirited Chinese-American classics for the grandparent generation. Superb soups for all. Breakfast, lunch, and late-night dim sum.

EMPEROR'S GARDEN (A.K.A. EMPIRE'S GARDEN), 690 Washington St., Boston, (617) 482-8898. $6–$14. Huge, somewhat impersonal, but very handy dining rooms serving dim sum (teahouse snacks and dumplings) every day through lunch, and shifting over to fine Cantonese dining (with a few Mandarin-Szechuan dishes) at night. Soups are great, and so are clams with black-bean sauce, vegetables with fresh squid or real crab sauce, and a comfort-food version of beef with broccoli.

GRAND CHAU CHOW, 41-45 Beach St., Boston, (617) 292-5166. $4–$22. A fancier supplement to the popular Chau Chow Seafood Restaurant across the street, with good versions of every imaginable Chinese dish, but concentrating on Cantonese-style seafood and specialties of the Chau Chow people from Swatow and Southeast Asia. Notice the Swatowese dumpling soup, vinegar dips, gray tofu with fried fins and bones, sautéed pea tendrils, and a surprising General Gau's chicken.

NEW SHANGHAI RESTAURANT, 21 Hudson St., Boston, (617) 338-6688. $8–$17. Chinatown's venerable Szechuan palace refurbished and refocussed on Shanghai cold appetizers and soy-based stews. Five-spice beef and duck, crispy scallops with black-pepper sauce, steamed prawns with garlic, whole fish with braised bean curd — a consistently fine meal handsomely served. You could dress up for this.

PEKING CUISINE, 10 Tyler St., Boston, (617) 542-5857. $3–$9. Formerly known as China Grove, this family-style restaurant continues in the Mandarin and Szechuan tradition of its predecessor. Serves both standard Chinese fare as well as more adventuresome dishes like scallops with black-pepper sauce and sautéed eel with yellow leeks.

PEKING TOM'S LONGTANG LOUNGE, 25 Kingston St., Boston, (617) 482-6282. $17–$25. The summer hit restaurant of 2003 is a revival of the 1950s Chinese-Polynesian palaces in a small bar-bistro setting surprisingly near Chinatown. Go figure over umbrella drinks, a fabulous pu-pu platter, solid bistro entrées, and fusion desserts like coco boba (like a pina colada milkshake). Our reviewer was troubled by the politics of neo-Trader Vic-ing, but he's an old fart who feels guilty about Charlie Chan movies, while scarfing down every spareribon the menu.

PHO VIETNAM, 1 Stuart St., Boston, (617) 292-0220. $5–$19. As the name implies, a great bowl of pho, the national noodle soup of Vietnam, but also the best grilled squid appetizer in the whole calamari-loving area, and some deadly Thai-style curries. No atmosphere, and prices that reflect that.

SOUTH STREET DINER, 178 Kneeland St. (South Station), Boston, (617) 350-0028. $3–$6. In the funky little 1920s diner building at the corner of South and Kneeland Streets, this 24/7 diner (formerly Boston's Original Diner) serves solid, handmade versions of what you'd expect: burgers, fries, cheese omelets, and plenty of coffee.

COPLEY/PRUDENTIAL

FIREFLY AMERICAN BISTRO, 130 Dartmouth St., Boston, (617) 262-4393. $9–$16. Firefly is only steps from Copley Place, and has big, cheap, good desserts. It's a little funky, but the thin-crust pizzas are good, and so are the "American bistro" entrées like poached salmon and roasted duck breast. The list of martinis is longer than the list of wines by the glass, but don't forget those desserts.

MARCHÉ MÖVENPICK, 800 Boylston St. (Prudential Mall), Boston, (617) 578-9700. $5–$18. Yikes! If Epcot Center were reincarnated as a restaurant, it might resemble this giant outpost of Swiss megachain Mövenpick. You move among themed food stations with a cafeteria tray, then pick a themed room to eat in. This is more about entertainment (and waiting) than great cooking, so go for the simple things — fresh oysters, fruit smoothies — and the fun, hard-to-find dishes like Swiss sausage and rösti potatoes.

THE ORIGINAL SPORTS SALOON, 47 Huntington Ave. (Copley Square Hotel), Boston, (617) 536-1904. $7–$10. The Memphis smoked barbecue is the star of this menu. The bar also boasts a superior collection of sports memorabilia.

TURNER FISHERIES, 10 Huntington Ave., Boston, (617) 424-7425. $23–$29. Traditional seafood favorites, as well as more exotic offerings. Fresh fish prepared to order; also a raw bar.

DOWNTOWN/WATERFRONT

THE CHART HOUSE, 60 Long Wharf, Boston Waterfront, (617) 227-1576. $13–$27. The newly remodeled Chart House is a lot like the old one — big portions of plain seafood and steaks, California wines, great views, free valet parking. A very useful restaurant, and a very good meal if you get a table near the second-floor kitchen and stick with the crab cake, seared scallops, and Hot Chocolate Lava Cake. On weekends, a contented crowd that has dressed up a little to go out.

ECLIPSE, 42 Province St., Second Floor, Boston, (617) 426-3333. A popular business lunch spot trying to revive the downtown dining scene. Eclipse goes off in several food directions. I'd follow the path of upscaled comfort food, pursuing crab cakes, firebrick chicken, the lobster club sandwich, or veal meatloaf, but save room for cranberry cornbread pudding at dessert.

FAJITAS & 'RITAS, 25 West St., Boston, (617) 426-1222. $8–$12. Lively, casual Tex-Mex restaurant and margarita bar. Décor is provided mostly by the customers, who cover the walls with crayon graffiti.

LUCKY'S RESTAURANT, 355A Congress St., Boston Waterfront, (617) 357-5825. $8–$15. Retro bar with semi-retro prices and pretty decent food. The weeknight crowd is digesters for drinks and dinner, with lonely guys continuing later in the bar. Our picks are the smoked-chicken quesadilla, Bella's meatloaf, and BYO earplugs.

MAISON ROBERT, 45 School St., Boston, (617) 227-3370. $17–$32. Traditional French cuisine with a few contemporary touches. Large portions. This is actually two restaurants in one — a formal dining room upstairs (jacket and tie required) with entrées starting at $17, and a more relaxed and romantic café downstairs.

MANTRA, 52 Temple Place, Boston, (617) 542-8111. $22–$37. Mantra is like an avant-garde restaurant in New York: expensive, fascinating, intellectual, and scandalous. The food, however, is novel and excellent, isolating individual Asian-Indian spices in nouvelle cuisine presentations.

MAX'S DELI CAFÉ, 151 Milk St., Boston, (617) 330-9790. $5–$8. A trendy downtown café with a New York deli struggling to get out. Surprisingly good chicken soup and decent pastrami sandwiches, once you turn down the focaccia, Swiss-cheese, and Dijon-mustard options.

SILVERTONE, 69 Bromfield St., Boston, (617) 338-7887. $6–$12. This sleek underground bar on funky old Bromfield Street gets kinda packed after work, but the menu is worth a look if you can score a table: cheap, good, no-nonsense takes on homestyle food like meat loaf and steak tips. Also a nice stop for lunch. The wine list is short and gratifyingly uninflated.

EAST BOSTON

SANTARPIO'S, 111 Chelsea St., East Boston, (617) 567-9871. $3–$11. One of the classic Boston pizzas, thin crust toasted to a marvelous crisp. And a font of wood-fired, East Boston "barbecue" items — skewers of lamb or sausage served simply with peasant bread and a hot cherry tomato. And that's all there is in a neighborhood bar with a core of boxing fans. Don't knock Boom-Boom Mancini or Vinnie Paz in here.

THE FENWAY

LONGHORN STEAKHOUSE, 401 Park Drive, Boston, (617) 247-9199. $6–$19. Serviceable steakhouse near Fenway Park, if you stick with the T-bone and its relatives, the burgers, the "Texas Tonion," or (surprisingly) the chicken tenders and the (trust us) fried cheesecake. Yes, it's a chain, but new enough to Boston for some novelty. Excellent margaritas will get you over any gopher holes in the menu.

JAMAICA PLAIN

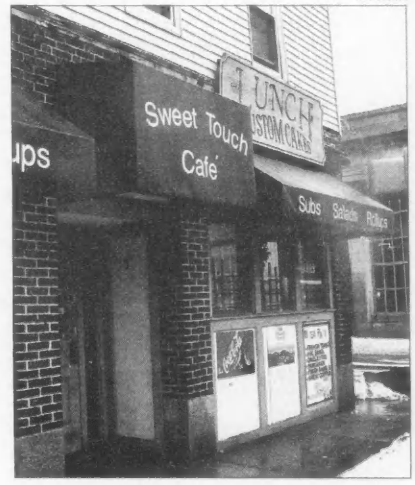
EL EMBAJADOR, 3371 Washington St., Jamaica Plain, (617) 524-6812. $7–$25. Ask the

ON THE CHEAP

Sweet Touch Café

Find the sweet spot

RAY CARRE



One might think preparing a proper egg-and-cheese sandwich is a fairly simple operation. One would be wrong. Many factors go into the making of this breakfast delicacy, and so many things can go awfully, terribly, irrevocably wrong in its execution.

Consider for a moment the subtle interplay between egg, cheese, and bread (preferably a bagel). Too much of one ingredient will disrupt the delicate balance, and it will appear that you're eating either a handful of eggs, a liquefied block of American cheese, or a plain-Jane bagel — all of which completely defeat the purpose of egg *and* cheese. Even if the mixture is correct, critical missteps can occur in the kitchen. An over-toasted bagel retains flavor poorly. The messy drippings of an undercooked egg can put a damper on your morning commute. And, in perhaps the most flagrant disrespect to the egg-and-cheese, improperly melted cheese can ruin everything. If you've ever chomped into a breakfast sandwich to find a sweaty, tepid slab of American, this point needs no further illustration.

Luckily, if you find yourself in East Cambridge, hungering for a breakfast sandwich, you'll know just where to go. Situated in a storefront blocks from the Lechmere T station, making it a popular morning pit stop for nine-to-fivers, the Sweet Touch Café serves one of the finest breakfast sandwiches on this side of the Charles. A fluffy, omelet-esque pedestal of eggs, blanketed by a slice of evenly melted American, and served on expertly toasted bread of your choice, the Sweet Touch's egg-and-cheese ($1.80) meets the requirements outlined above and then some. (Meat-lovers can spice up this classic with bacon, ham, or sausage for an additional 95 cents.)

The perfect complement to a fine egg-and-cheese is a fine cup of coffee, which Sweet Touch delivers in three modestly priced sizes ($1.15, $1.40, and $1.62). A word of caution: when ordering a cup of joe here, remember that large actually stands for mega-ultra tremendous, capable of delivering a near-fatal dose of caffeine.

Yeah, the café's got other stuff too. It's located across the street from Middlesex County Court House, and come noontime, the dimly lit and sparsely decorated space fills to capacity. Lunch-seekers find an ampie selection of simple fare. The revolving line-up of soups ($1.75/small; $2.75/large) usually includes a thin-brothed beef barley or a traditional Italian-wedding soup. Hot and cold sandwiches run the gamut: a tender Reuben ($4.35), overstuffed cheese steak ($4.25 and $4.95), or stock-in-trade-chicken-salad sandwich ($4.25 and $4.95) are all fine choices.

Sadly for latecomers, breakfast is phased out midmorning; they'll have to wait another day for a sweet egg-and-cheese.

Sweet Touch Café, located at 241 Cambridge Street, in Cambridge, is open Monday through Friday, from 5:30 a.m. to 3:30 p.m., and on Saturday, from 7 a.m. to noon. Call (617) 491-4119.

— Daniel Schulman

NOSHING

RAY CARRE

Mike's Pastry Yule logs

Stump your fellow holiday revelers

"What is that? Is it really? No way! Can we cut a piece now?"

Don't bother slaving over dozens of sugar, butter, or gingerbread cookies — or, for that matter, the construction of a trifling trifle. After all, it's only a string-tied, white box from Mike's Pastry that contains the makings of a true party conversation piece.

Much like wassailing, Yule logs are something everyone has heard about in Christmas carols, but few have actually seen or savored. And, for that reason, a rum-soaked, raspberry-filled chocolate-cake roll from Mike's Pastry quickly becomes the dessert of sole interest among the many plates that swamp holiday parties.

Shaped like a freshly cut log (complete with knots) and slathered with chocolate-butter-cream frosting, Mike's Yule logs are a far cry from their origin: the pagan tradition of burning an enormous log to celebrate the winter solstice, or Yuletide. That custom evolved into part of Christmas Eve celebrations throughout Europe, including Italy and France, where the wooden log was eventually replaced with the delicious form we enjoy today: the bûche de Noël pastry.

Available for $25 and up from Mike's Pastry, 300 Hanover Street, in Boston. Call (617) 742-3050.

— Genevieve Rajewski

waitress what they actually have in stock, or call in advance to arrange seafood stews or paellas. Walk in for stews, soups, mondongo, fried plantains, and creamy desserts with excellent espresso. Mostly Latin clientele, with some gringo workmen from the area at breakfast and lunch.

INTERNATIONAL RESTAURANT, 3160 Washington St., Jamaica Plain, (617) 522-7410. $5-$12. Fabulous food, huge portions, and cheap, too — just get used to thinking of Dominican cooking as the Italian food of the Caribbean. Savory, distinctive stews and sauces and soups. Matchless rice and beans and fried-plantain "side dishes."

JP SEAFOOD CAFÉ, 730 Centre St., Jamaica Plain, (617) 983-5177. $10-$24 (lunch, $7-$9). A neighborhood sushi bar and Korean-Japanese restaurant that started out as part of an established fish store, so you know everything will be terrific. And it is, especially dumplings, scallion pancakes, stir-fries loaded with vegetables, teriyaki and tempura, and an excellent bibimbop. And did I mention top-quality sushi?

EL ORIENTAL DE CUBA, 416 Centre St. (Hyde Sq.), Jamaica Plain, (617) 524-6464. $5-$11. The orient in question is Eastern Cuba, inspiring amazing soups, Cubano sandwiches, and red-beans-and-rice to rank with any. Fierce chocolate batido, too. A neat little luncheonette to help us forget the loss of the Española across the street.

TEN TABLES, 597 Centre St., Jamaica Plain, (617) 524-8810. $19-$24. Ten Tables is just like it says, so reserve ahead to get into a neighborhood jewel that's turning into an incubator for young chefs. Currently, Tim Weichmann is bringing classic French technique to bear on a chicken liver mousse to die for, but not before you've finished the cannellini-bean garlic soup, house-smoked salmon, seared scallops, and chocolate mousse. It's Jamaica Plain, so come as you are.

ZON'S, 2 Perkins St., Jamaica Plain, (617) 524-5667. $7-$17. Dark and loud, but some of the best food at the best prices ever served in such a small restaurant. Get anything with a lot of vegetables on it, such as "today's catch," or the bargain rib-eye steak, or lobster gnocchi. Good wines by the glass, and get the chocolate cupcake for dessert.

KENMORE/BU

CHOE'S CAFÉ, 957 Comm Ave, Boston, (617) 783-8702. $10-$30 (lunch, $7-$8). Down the block from the Paradise nightclub, a little paradise of sushi and savory Korean dishes. Don't miss the seafood scallion pancake, udong, bulgoki, Korean-style spicy squid, and "salmon-skin fried rice." Sushi aside, the Japanese food is less great than the Korean food.

DEN'S CAFE, 961 Comm Ave, Boston, (617) 254-4335. $8-$17 (lunch $6-$10). Chef Den has taken over Siam Cuisine, one of the oldest, prettiest, and best Thai restaurants in Greater Boston, and the initial tastings suggest no let-up. Don't miss the todmun, "pheasant wings," green curry chicken, samui seafood, or the grilled salmon choo chee. The pad Thai is excellent, and even the "awesome tofu" is almost awesome. Reserve one of the floor tables or the large carved table in the back for a special group.

GREAT BAY, 500 Comm Ave (Hotel Commonwealth), Boston, (617) 532-5300. $24-$39. The upscale seafood room of the Hotel Commonwealth hits the mark across the board. The token steak and lobster are superb versions, and wild ivory salmon and striped bass are excellent. Start with crispy fried oysters and spicy halibut tacos, end with butterscotch pudding, and you will be a happy gourmet, a happy visiting professor from Iowa, a happy BU student getting taken to dinner, or the world's best-fed Red Sox fan. Because it's a hotel dining room, you can dress up, or you can dress pretty casual.

NORTH END

ARTÚ, 6 Prince St., Boston, (617) 742-4336. $7-$14. Stylish, inexpensive trattoria and roastery. See listing under Beacon Hill.

LUCCA, 226 Hanover St., Boston, (617) 742-9200. $18-$29. Lucca like Mamma Maria, is about cheffery and fine cooking, playing with variations on Italian themes. When done as well as it is here, it can be even more satisfying than authentic Italian food, especially the impressive dessert course. Go with soup or salad for an appetizer, and then the grilled Chilean sea bass or the osso buco. Try not to eat too much of the oily flatbread with pesto and white bean paste as you go along, since you want to save room for the poached pear *and* the chocolate torte *and* the panna cotta.

MASSIMINO'S, 207 Endicott St., Boston, (617) 523-5959. $10-$15. Two floors, a cozy space, and a crowd attracted by hearty, straightforward Italian cooking.

PICCOLO NIDO, 257 North St., Boston, (617) 742-4272. $15-$26. Not cheap, not pretty, not innovative, but Il Nido wins our hearts with a modern Italian menu executed reliably, and some extras: reservations and a variety of desserts that is positively un-Italian.

RESTAURANT POMODORO, 319 Hanover St., Boston, (617) 367-4348. $14-$17. A few-frills storefront offering savory, almost overwhelming platters. The action is in the daily specials, but watch for the red meat, risotto with lamb sausage, anything with fritters, and the roast-vegetable salad. They take reservations but use the nearby cafés when tables aren't ready. No desserts, so it's back to the cafés. No problem.

SOUTH END

CLERYS ON COLUMBUS, 331 Columbus Ave., Boston, (617) 262-9874. $9-$15. Not really a bistro, but a quiet area set off from the popular bar, with kind of brushed-up bar food, including excellent coconut shrimp, grilled shrimp, seared shrimp, and homemade pastas. The front windows open to the street in warm weather, so dress pretty and banter with the passing crowd.

THE DELUX CAFE & LOUNGE, 100 Chandler St., Boston, (617) 338-5258. $5-$10. The perfect, five-star, not-a-false-note postmodern café-bar for people in their 20s. Deceptively simple great food and openhearted, sincere cool make this a great visit for anyone else. Wall art and music superbly evoke the '50s-'90s connection.

GALLIA, 1525 Washington St., Boston, (617) 247-4455. $19-$26. A chef from the Federalist brings heaps of seasonal ingredients to a mod-ish room deep in the South End. Some of the opening menu was a little busy, but much delightful, especially the not-so-basic salad, the appetizer risotto, grilled lamb and seafood, milk chocolate pot de crème, and scrumptious buttermilk sorbet.

ICARUS, 3 Appleton St., Boston, (617) 426-1790. $21-$30. A long-time favorite that's held its own. American ingredients with flair in a romantic, festive environment. Try the polenta with wild mushrooms, grilled shrimp with mango-jalapeño sorbet, and venison with juniper, black pepper, and cranberries. Great comfort food, elegantly prepared.

MASS CAFÉ, 605 Mass Ave, Boston, (617) 262-7704. $6-$8. Eritrean and American food, but clearly run by immigrants on their own terms, thus lacking the touristy feeling, along with some of the amenities. Not every dish on the menu will be there, but what there is, is choice.

MING'S CAFÉ, 160 East Berkeley St., Boston, (617) 338-8830. $6-$9. One of the cheapest Cantonese restaurants in outer Chinatown, and paradoxically one of the best. And it has its own parking. Closes in mid-evening, though, so come early.

SISTER SOREL, 645 Tremont St., Boston, (617) 266-4600. $8-$11.50. The bare-brick bar side of Tremont 647 isn't just a tricky way to get Andy Husband's big-flavored food without a reservation; it has a nifty small-dinner menu of its own. The smaller plates like spit-roasted chicken and "burger daddy" make light, lively suppers, and you can always steal the Tremont 647 mamos for an appetizer, and add one of their fancy desserts.

TASTE OF INDIA, 277B Huntington Ave., Boston, (617) 867-9700. $11-$17. Boston's first Bangladeshi restaurants (their original outpost is in Dorchester), although they also excel with the familiar pan-Indian menu. The Huntington Avenue locale is right next to Symphony Hall, and appropriately spiffed up. Don't miss the rich biryani pilafs and spinach sauces, nicely-handled shrimp dishes, or anything with "Bangladeshi-style spices."

33 RESTAURANT & LOUNGE, 33 Stanhope St., Boston, (617) 572-3311. $16-$39. A neo-'50s fun house of slanted floors, oddly-angled walls, and shifting lights can distract you from the avant-garde food. Sift through a complicated menu divided into French and Italian for herbal-infused sauces, or stick with proven winners like the Piemontese tuna paté, lobster bisque, pansotti, and unusual sorbets. Dress flamboyantly and blend in with the scenery, or eat outdoors in season.

UNION BAR AND GRILLE, 1357 Washington St., Boston, (617) 423-0555. $12-$37. With Union, the Aquitaine trio move smoothly into a New American menu with many pleasing touches, from the hot corn bread to the comfortable leather seating, partial acoustic ceiling, handsize coffee cups, and good-natured servers. Food-wise, it's a menu between challenge and comfort, with a fine bluefish appetizer, solid entrées of seared tuna and rack of lamb, and top-flight desserts like lemon-cream tart with basil (!) ice cream. This is a restaurant people like right away.

THEATER DISTRICT

MCCORMICK & SCHMICK'S, 34 Columbus Ave. (Park Plaza Hotel), Boston, (617) 482-3999. $15-$28. The Park Plaza's revenge on the departing Legal Sea Foods is this upscale fish-house chain out of Portland. It doesn't exceed Legal's at what Legal's does best, but it does offer more restaurant-like desserts, vegetables, sauces, bar specialties, and a cool selection of airmail oysters. It's much posher and somewhat more expensive than Legal's, too.

P.F. CHANG'S, 8 Park Plaza (Transportation Bldg.), Boston, (617) 573-0821. $9-$18. Hey, it's a chain, and some of the food isn't really Chinese. Stick carefully to dumplings, seafood, salads, and the chocolate torte (!), and you'll want to visit all 25 other branches. Another tip might be to follow Shanghai specialties like the red-sauced wontons and lemon scallops.

TEATRO, 177 Tremont St., Boston, (617) 778-6841. $16-$21. Short menu. Loud, crowded, dark space. But like Europe, like Rome. Dress to mingle with movie stars, and maybe eat some terrific Italian food, like a luminous ribollita (that's a white-bean soup), a slow-cooked pork shank that redefines the cut, and rich gelati for dessert. There's nothing more appalling than a fashionable loud bar with food so good you even get carried away by a green-apple martini.

VIA MATTA, 79 Park Plaza, Boston, (617) 422-0008. $16-$45. Like Great Bay, this is another restaurant from the Radius team, and again more focused than the original, this time on hearty Italian flavors, along with superior local produce and seafood. If you ate lightly, it would be moderately priced, but you won't want to miss a course, as we couldn't find a lowlight. Highlights included the chilled shellfish and citrus salad, the chittara and malfaglia pastas, the grilled swordfish, the trio of semifreddi ... well, really *all* the desserts. All-Italian wine list still favors the reds, though the gap is narrowing. You're downtown and may want to dress up a little, though the name means "crazy way."

Cambridge

CENTRAL SQUARE

CUCHI CUCHI, 795 Main St., Cambridge, (617) 864-2929. $6-$15. Not a dance bar, not *The Love Boat*, not a '70s trip. This Cuchi Cuchi just refers to Charo's Spanish birthplace in a fabulous tapas bar menu completely made up of small Mediterranean plates like roast lobster tail, beet and potato salad, lamb porterhouse, fried long beans, and banana bread pudding, just to list some of the raves.

IZZY'S SUB SHOP, 169 Harvard St., Cambridge, (617) 661-3910. $3-$8. Cheap, plentiful, and clean dinners in a somewhat bland Puerto Rican style, which therefore favors the soups. A large variety of fried savories for the nostalgic and a really big and fun selection of imported soft drinks at honest prices. Some dishes and drinks from Jamaica and the Dominican Republic as well.

JERUSALEM CAFÉ, 245 Mass Ave, Cambridge, (617) 441-8689. $5-$8. Openly Palestinian source for cheap and generous, but not overly flavorful, meals. Stick with the hummus, Cairo chicken salad, or the mild curried goat, and Arabic coffee with a sweet dessert. A lot of very random décor marks this as an MIT student hangout rather than a cultural statement.

KOREANA, 154-158 Prospect St., Cambridge, (617) 576-8661. $8-$20 (lunch, $7-$9). Savory Korean barbecues, spicy Korean stir-fries, and top-flight sushi make this the most impressive Japanese-Korean restaurant yet. Warm and informal. Have kalbi or a sushi assortment, and save some of the marinated raw skate wing for me.

MARY CHUNG RESTAURANT, 464 Mass Ave, Cambridge, (617) 864-1991. $5-$10 (lunch, $4-$5). A revival of this last really good '70s-'80s Mandarin-Szechuan restaurant of Central Square, complete with the same superior Peking raviolis, suan la chow show, chicken velvet, and dun dun noodles, and the same techno-nerd customers crowding in to get them.

MIDDLE EAST CAFÉ, 472 and 480 Mass Ave, Cambridge, (617) 354-8238. $8-$12 (lunch, $4-$6). One of the more explicitly Arabic restaurants in the area, with a distinctly Lebanese menu. Strong on the kibbees; excellent beer selection.

PU PU HOT POT, 907 Main St., Cambridge, (617) 491-6636. $5-$13. Despite the name and modest size, a very fine Mandarin-Szechuan restaurant with a Taiwanese emphasis on deep frying and good lists of vegetarian specialties and Shanghai cold appetizers. Don't miss the big noodle soups, vegetable tempura, orange-flavor chicken, strange-flavor shrimp, or the "Pu Pu scallion doughnuts," which take scallion pancakes to a whole new dimension.

ROYAL INDIA, 313 Mass Ave, Cambridge, (617) 491-8333. $5-$12. There's no real proof that the typical Punjabi menu here is inferior, but everyone goes for Bengali specialties like the aloo bhate (spicy hash-brown potatoes), kasha mangsho (goat in onion gravy), chingrir malaikari (shrimp in coconut cream), and coppi pakoras (spicy cauliflower fritters). One hidden treasure is the egg-lemony chicken soup.

EAST CAMBRIDGE

ATASCA, 279A Broadway, Cambridge, (617) 354-4355. $13-$26. A warm, friendly restaurant, with big butcher-block tables, that makes a great case for the underappreciated food of Portugal. Order a couple bottles of vinho verde and enjoy the chopped-octopus salad and am ijoas na cataplana — clams in a traditional copper steamer. Check out the larger Hampshire Street location.

HARVARD SQUARE

CAFE OF INDIA, 52A Brattle St., Cambridge, (617) 661-0683. $10-$18 (lunch buffet, $6.95). A conventional Indian restaurant menu near Harvard Square, bearing some notable vegetarian dishes; especially a stunning okra specialty, bhindi masala kadahi. Fine fried appetizers and stuffed breads. Desserts for hard-core escapists only.

CAMBRIDGE COMMON, 1667 Mass Ave, Cambridge, (617) 547-1228. $5-$12. A bar-restaurant right at the gates of Harvard Law School, but with diner-style Mom food and no attitude. Microbrews on tap, the best sweet-potato fries around, and all the meat loaf and garlic mashed potatoes you can handle.

CAMBRIDGE 1, 27 Church St., Cambridge, (617) 576-1111. $7-$15. Miracle of Science guys do it again with Greater Boston's kewlest pizza parlor. Nice salads, crispy ultra-thin-crust pies, a cunning wine list, and one dessert, Toscanini's tiramisu ice cream. The employees wear jeans and black shirts, and you'll wish you did, too.

CHEZ HENRI, 1 Shepard St., Cambridge, (617) 354-8980. $17-$22. A classic French bistro with a Cuban flair: loud, casual, warm, and nourishing. Try the steamed mussels in creamy saffron broth, blanquette de veau on egg noodles, steak frites with aioli and fries, trout à la meunière, lemon hazelnut tartlette. Cuban bar food is available until midnight, Fridays through Saturdays.

GRENDEL'S RESTAURANT & BAR, 89 Winthrop St., Cambridge, (617) 491-1160. $5-$8. The upstairs restaurant at this age-old Harvard Square institution has closed as a result of renovations on the block, but the downstairs bar has reopened with spiffy wood fixtures and an inexpensive bar menu (alas, the old beloved salad bar is gone).

HENRIETTA'S TABLE, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5005. $12-$20. Freshness is the theme here, with a farm stand built right into the decor. Chefs visible in an open kitchen prepare down-home, cozy country fare, as well as simple but inspired Continental cuisine and fresh-baked desserts. Impressive, if pricey ($42 per person). Sunday brunch.

PENANG, 57 JFK St., Cambridge, (617) 234-3998. $7-$22. Unlike the Chinatown Penang, with its South Pacific decor, the Harvard Square branch is done up in '80s "high-tech" with exposed steel and Lucite slabs for tables. No decorative scheme can stop the Malaysian food, especially the fried appetizers on the Penang Lobak, the curried roti telur appetizer, the "yam pots" made of fried taro, and the dreamy coconut pudding in a perfect shelled egg of coconut meat.

REDLINE, 59 JFK St., Cambridge, (617) 491-9851. $13-$20. It used to be a sports bar, and is supposed to be a bistro, but I think this menu is going to fly as a pub with a number of beers on draft and food at its best when hearty, as in the crab cakes, "grilled New Yorker," and bread pudding or lemon squares for dessert.

SANDRINE'S BISTRO, 8 Holyoke St., Cambridge, (617) 497-5300. $15-$29. Pretty serious and beautifully composed food, especially for something called a bistro, but the dedication to the food of Alsace ensures that soups and entrées will have hearty, bistro-like flavors. And then there's the signature pizza-like flammekueche, loaded with onions and smoked bacon. Fabulously composed desserts.

UPSTAIRS ON THE SQUARE (MONDAY CLUB BAR), 91 Winthrop St., Cambridge, (617) 864-1933. $12-$26. The downstairs bar of UpStairs is still upstairs from the street, and easier to get into than the upstairs at the UpStairs Soirée Room. Downstairs has its own menu, with real treats like Tuscan pizzas, rabbit flamed in vin santo, a fine grilled swordfish, and butterscotch pudding, as well as superb teas and wines. Dress wild, because the decor is as though Monet and Matisse repainted the Stork Club under the direction of Klimt.

INMAN SQUARE

AKBAR INDIA RESTAURANT, 1248-50 Cambridge St., Cambridge, (617) 497-6548. $7-$15 (lunch, $5-$7). The usual Indian menu, plus some valuably different South Indian small plates, such as masala dosai. Try the pastry-wrapped samosas, the oddly spiced aloo bada and dahi vada, the mint-coriander chutney, garlic naan, and any of the tandoori dishes.

S&S DELI, 1334 Cambridge St., Cambridge, (617), 354-0620. $6-$13. You can get a bit of everything here — traditional deli food to innovative entrées to desserts. Great burgers and omelets; popular for weekend brunch.

KENDALL SQUARE/MIT

RISTORANTE FLORENTINA, 143 Main St., Cambridge, (617) 577-8300. $3 (breakfast)-$6 (lunch). Not cheap, but cheaper than the upscale North Italian places it resembles. The food is more like what Italian restaurants used to serve, with good caesar salad and red sauces. Out of the way, quiet.

SPINNAKER, 575 Memorial Drive (Hyatt Regency), Cambridge, (617) 492-1234. $17-$28. Everyone wants to celebrate something at the Spinnaker, and tourists want to have a meal at a revolving rooftop (well, 15th floor) restaurant. Apparently the Hyatt chain doesn't want too many townies lining up to get in, since they've raised the prices and pared down the menu, and they've never fixed the problem of lukewarm food. The view is still impressive, and you can dine well on spinach-crab fondue, roast beef or spaghetti, a side of asparagus, and, well, skip dessert.

THAI'S, 1 Kendall Sq. (Building 300), Cambridge, (617) 577-8668. $9-$16 (lunch, $6-$8). Lovely, elegant, uncrowded place with tuxedoed servers — and you can still get delectable Thai (and some Vietnamese) food. Great fried appetizers and unusual grilled flavor in the Vietnamese shrimp-asparagus roll and grilled meats with lemongrass. Also, credibly hot jumbo shrimp chee and a generous pad Thai.

NORTH CAMBRIDGE

HANA SUSHI, 2372 Mass Ave, Cambridge, (617) 868-2121. $10-$27 (lunch, $8-$11). A handsome little storefront with excellent sushi and teriyaki, also a good hand with noodles. The great talent of Japanese restaurants for inducing mindfulness of essential flavors attracts both neighborhood couples and Japanese groups from the suburbs.

RISTORANTE MARINO, 2465 Mass Ave, Cambridge, (617) 868-5454. $8-$25. At its best, a big loud room full of hearty peasant flavors, sourdough rolls, grilled meats and vegetables, well-handled pasta. Top-flight desserts. Reservations for parties of six or more.

PORTER SQUARE

CHANGSHO, 1712 Mass Ave, Cambridge, (617) 547-6565. $9-$20 ($8.50 lunch buffet). An elegant survivor from the great days of Cambridge Szechuan restaurants, especially if you stick with Cantonese-style seafood and vegetables. salt-and-pepper calamari, steamed Chilean sea bass with ginger and scallion, and whatever the whiteboard specials indicate.

CHRISTOPHER'S, 1920 Mass Ave, Cambridge, (617) 876-9180. $6-$15. Serves Southwestern and Tex-Mex food, as well as sandwiches, burgers, and salads. A popular neighborhood hangout and a pleasant place to linger over a beer or coffee and dessert.

ELEPHANT WALK, 2067 Mass Ave, Cambridge, (617) 492-9900. $11-$27. Greater Boston's first Cambodian-French restaurant moved from Union Square to this airy Mass Ave location. Food is fresh and exciting, love of garlic makes the Provençal-Cambodian alliance. I urge upon you the soups, spring rolls, and Cambodian salads. (There's an extensive wine list, too.)

FOREST CAFÉ, 1682 Mass Ave, Cambridge, (617) 661-7810. $12-$15. Mexican-food fans tired of jack-cheese enchiladas and grilled-chicken nacho plates owe it to themselves to check out this dive bar-cum-Mexican joint. (The restaurant half used to be called Mexican Cuisine.) This is real regional cooking, not cheap but great for a change of pace. Good bets are the ejotes — truly remarkable green beans — and the enchiladas Trotsky.

PORTERHOUSE CAFÉ, 2046 Mass Ave, Cambridge, (617) 354-9793. $8-$14. Texas heaven. Food is heavily smoked. Texas style, so start with the pulled chicken and various beef components. Hot barbecue sauces. Great fries. Meatphobes can eat the grilled fish.

Brookline

BANGKOK BASIL, 1374 Beacon St. (Coolidge Corner), Brookline, (617) 739-1236. $7-$16. A pleasant Thai restaurant with some unusual Indonesian dishes as well, catering to immigrants and foreign students, as well as eager Brookline Anglos. Don't miss ayam goreng for an appetizer, chili salmon for a main dish, or nasi goreng if you are by yourself and want to try a couple of the Indonesian treats on one platter.

BOMBAY BISTRO, 1353 Beacon St. (Coolidge Corner), Brookline, (617) 734-2675. $8-$14. A new, modern look in Indian restaurants makes this one suddenly popular amid the Szechuan fans of Brookline. Well-executed dishes off the familiar Punjabi menu, with some new ones to this market: chicken or seafood xacuti with tamarind-coconut curry, and a Peshawan nan with coconut and raisins. You can even dress up a little.

DALIA'S BISTRO & WINE BAR, 1657 Beacon St., Brookline, (617) 730-8040. $16-$19. A quirky but relaxed bistro for a quirky but relaxed Brookline neighborhood, with food that is surprisingly beautiful, but sometimes too salty. If you like the look of chutney, here's the Dalia's favorite salad, the roulade of chicken, and the peach sorbet stuffed into a whole frozen peach. For flavor, I'd have a talk with the waitress about chicken wings, the duckling, and dark-chocolate mousse cup. It's dark enough to dress casually, nice enough to make you look good if you dress up.

Continued on page 22

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DINING GUIDE

Continued from page 21

THE FIREPLACE, 1634 Beacon St. (Washington Square), Brookline, (617) 975-1900. $16-$20. The Fireplace has a lot of weapons — wood-fired oven, rotisserie, smoker, grill, raw bar, waffle irons — and knows how to use them. We'd go back just for the oysters, or the rotisserie duck, or the roasted vegetables, or the outstanding burger and French fries, or the apple tart with roasted pear, or the butternut squash soup garnished with pumpkin seeds and scallions. Admittedly, it's loud and the wine is too expensive — sort of like Paris.

INDIAN CAFE, 1665 Beacon St. (Washington Square), Brookline, (617) 277-1752. $9-$20. Lunch and weekend buffet cheaper. Not a wildly innovative Indian restaurant, but a good hand with the spices, both generous and varied from dish to dish. Good soups and fried appetizers, really tasty vindaloo, and channa masala that makes those chickpeas sing. Modern and trim little dining room.

RUBIN'S KOSHER RESTAURANT, 500 Harvard St. (JFK Crossing), Brookline, (617) 566-8761. $5-$12.50. The only Boston kosher restaurant that vies with the better Manhattan delis in the all-important pastrami category. Warm, non-exclusionary atmosphere. The only problem is, 30 days later you're hungry again.

SICHUAN GARDEN, 295 Washington St., Brookline, (617) 734-1870. $7-$20. Serious Szechuan menu in a very pleasant room. Not everything is great, but the Sichuan pork dumpling with roasted chili vinaigrette, ma pau tofu, sautéed stringbeans and "camphur smoked duck" certainly are. One of the most regionally focused Chinese restaurants around, on what is still a lot of people's favorite region.

SUNSET CANTINA, 916 Comm Ave, Brookline, (617) 731-8646. $5-$17. Another hard-rocking munchroom from beer collector Marc Kadish of Sunset Grill and Big City fame. Like the original Sunset, it's organized around the beers, with large and thirst-provoking platters from all traditions, actually rather light on the Mexican food implied by the Cantina designation. My picks are the shrimp-spinach-boursin potato skins, the tropical swordfish tips, Pilsner Urquell on draft, and the Key lime pie. If that gives you the picture, I'm the guy in the Hawaiian shirt.

VIA VIA, 1032 Beacon St., Brookline, (617) 264-2266. $5-$18. What we have here is an incredibly good pizza joint, inside of which is a fine Middle Eastern restaurant trying to get out, and meanwhile serving superb lasagna. Don't miss the "Via Via salad," which does all of that with spinach, goat cheese, pine nuts, and dates, or the falafel, or that tiramisu on the counter.

VINNY TESTA'S, 1700 Beacon St., Brookline, (617) 277-3400. $6-$29. Like-forget-it portions of very competent if uninspired red-sauce Italian food. A couple of clever touches, such as serving a roast head of garlic instead of that wimpy olive oil with your bread basket, and making roasted vegetables a frequent side dish.

YOKOHAMA, 238 Washington St. (Brookline Village), (617) 734-6465. $9-$25 (lunch, $7-$9). Small jewel box of a Japanese restaurant, with some good Korean dishes as well. Wide selection of appetizers and sushi, generous entrees of tempura, noodle soups, and teriyaki. Don't miss the "stone pot bibim-bap" or the combo tempura.

ZEN 320, 320 Washington St., Brookline, (617) 566-7800. $10-$20. Competent Korean-Japanese restaurant with some above-competent moments, such as the "dynamite" mixed-grilled seafood appetizer, the Korean-style seafood pancake, and the salmon teriyaki. The sushi isn't amazing, but it is reliable and relatively cheap.

Newton

JOHNNY'S LUNCHEONETTE, 30 Langley Rd. (Newton Centre), Newton, (617) 527-3223. $5-$12. Too many concepts — '50s diner, postmodern revival, Jewish deli, kid-friendly — but the good food makes a certain sense of it. I especially recommend the Jewish-identified stuff like matzah-ball soup, Reuben sandwiches, and kosher-style hot dogs. Only trendoid thing is the wall art; otherwise good attitude, tasteful even.

PHO PASTEUR, 300 Boylston St. (Atrium Mall), Chestnut Hill, (617) 928-0900. $7-$12. The crown jewel of the five-restaurant Vietnamese chain brings inexpensive noodle soups and rice plates to an upscale mall. Oh, you can pay more for drinks, wine, daily fusion entrées, and Western-style desserts, but you won't miss anything with the elaborate mixed appetizer, a bowl of beef noodle soup, a rice plate with one of the grilled meats with lemongrass, and a taro-tapioca custard for two served in a coconut. Lots for vegetarians, too.

RED SAUCE, 1114 Beacon St., Newton, (617) 965-0110. $8-$13 (lunch, $5-$8). Here's an Italian-concept chain as good as many stand-alone Italian restaurants, due to a consistent '50s-'60s feel, a first-class red sauce, and investments in broccoli rabe, quality tomatoes, and fresh basil. Go for the homemade pasta, anything with tomatoes or seafood, thin-crust pizza, or anything fried. Family-friendly prices, but a fun dating location later on.

SABRA, 45 Union St. (Newton Centre), Newton, (617) 964-9275. $5-$15. A typical Israeli Middle East restaurant with an outstanding luncheon buffet ($6.95). Invest heavily in the rice-and-lentil dardara, eggplant mousaka, tabouleh, spicy hummus, and such. On the meat side of the menu, a cute trick of spicing the shwarma like pastrami, with coriander seed and mustard.

SOL AZTECA, 75 Union St. (Newton Centre), Newton, (617) 964-0920. $12-$18. The area's best Mexican restaurant, admittedly not a very competitive honor, has a beautifully decorated branch in Newton Centre. No dilution in such classics as the grilled shrimp in cilantro sauce, puero en adobo, and evident improvement in standard Mexican items like chicken enchiladas. Mexican coffee with cloves and a homemade cheesecake.

SOYA'S, 108 Oak St., Newton Upper Falls, (617) 527-8580. $7-$18 (lunch, $5-$7). Soya's claims to honor seven Asian cuisines, but is basically a Malaysian menu with Thai and Mandarin-Szechuan compromises. The best strategy is to stick with the unfamiliar, such as fried appetizers wrapped in soybean curd, the melting beef rendang, and the skate in tamarind sauce. For roughage, it's the seaweed salad (served in a martini glass), or the yu shang eggplant and string beans.

Somerville

CHEF LEE'S GOURMET CHINESE, 296-298 Beacon St., Somerville, (617) 876-7666. $5-$13 (lunch, $4-$5). Chef John Lee, formerly of Café China, brings back the high-powered, distinctively flavored Szechuan food of yore. Hot and authentic yu hsiang dishes, kangsho shrimp, and Ta Chien chicken. Even the rice has extra aroma. For a fried appetizer, try the shrimp-stuffed eggplants.

SABUR, 212 Holland St., Somerville, (617) 776-7890. $14-$22. Boston's first semi-Bosnian restaurant offers Balkan treats polished by chef Chris Kane. Don't miss the potato and celery-root cakes with spiced pear sauce, the roast cod, the hearth-roasted lamb, or the glazed apricots for dessert, and consider a glass of Croatian posip wine. The Italian and Moroccan-style dishes are also really good, and the salads are enormous. The room is beautiful and romantic enough for third dates.

Watertown

STELLINA, 47 Main St. (Watertown Square), Watertown, (617) 924-9475. $11-$19. Trendy Northern Italian food with counter-trendy pleasant service and reservations. Try anything grilled, anything stuffed, and your favorite pastas. Appetizers and desserts are a notch above entrées, so consider a graze. Informal despite popularity; a loyal crowd with an academic tinge.

Out of Town

AL FORNO, 577 South Main St., Providence, RI, (401) 273-9760. $9-$29. Big portions and hearty food are the rule at this famed haven for Northern Italian cuisine. Pasta dishes are made to order; the grilled pizza is a traditional favorite. Well worth the trip.

BIRCH STREET BISTRO, 14 Birch St., Roslindale, (617) 323-2184. $11-$23. The owners intended for this to be a neighborhood place, but Birch Street Bistro would be a winner in any of the traditional zones. Check out the improved versions of duck confit spring rolls, tuna tartare, potato-crusted codfish, banana and almond strudel, and Key lime cheesecake. Very nice wines by the glass, and chic shopping nights along the street.

CAFE MISONO AND SUSHI BAR, 669 V.F.W. Parkway-Rte. 1 (Chestnut Hill Village), West Roxbury, (617) 325-9919. $10-$16. A rare West Roxbury claimant to culinary attention. Misono shows that a Japanese-Korean menu can be workable, even lively, in the provinces. A small pretty place with a diverse clientele, but seek out the udon noodle soups, dumplings, anything fried, and spicy Korean dishes like stir-fried calamari.

EL SARAPE, 5 Commercial St., Braintree (Weymouth Landing), (781) 843-8005. $8-$14. A modest suburban storefront full of real Mexican flavors. The format and many dishes imitate Sol Azteca, but often improve on the model, as with the black-bean soup, carnitas, and guacamole appetizers, and the fabulous churros for dessert. Not as pretty as the best Boston Mexican restaurants, but often tastier food and cheap enough to justify a run from Providence.

IPANEMA RESTAURANT AND CHURRASCARIA, 106 Southville Rd. (corner of Rt. 85), Southborough, (508) 460-6144. $8-$16. Fifty minutes from Boston, but close enough to the Brazilian community of Framingham for top-notch mandioca frita, pastels, a superb muqueca of shrimp and halibut, and an uncrowded churrasco (Brazilian barbecue). Big American-style roadhouse — comfortable if unexotic. Live music and feijoada on weekend nights.

JAKE & EARL'S DIXIE ROADHOUSE, 220 Moody St., Waltham, (781) 894-4227. $7-$19. This Waltham storefront and sometime blues bar isn't where you might think to look for fine smoked barbecue and fried delights, but the owners used to work at the East Coast Grill, and their new place works as a kind of paperback version of the early East Coast barbecue, big portions, major spice. They didn't snag the condiments nor stay for the seafood lessons, but they get some of the sense of fun. The pulled pork rules, but the burnt ends are good eating, the fried jalapenos are deadly, and the homemade ice cream from nearby Lizzie's will calm your mouth.

KATAHDIN, 106 High St., Portland, ME, (207) 774-1740. $14-$22. A terrific New American bistro in Portland, which is emerging as the hippest of the reviving New England cities. Don't miss the crab and scallop dishes, the comfort food, or any of the several chocolate desserts.

PROSE, 352A Mass Ave, Arlington, (781) 648-2600. $14-$21. Behind the curious name lurks a cheery, if bare-bones, corner restaurant entirely dedicated to the creative flights of its chef and owner, Debbie Shore. The menu rarely repeats itself from night to night, and regular visitors are treated to a series of rewarding experiments with more ingredients than we have space to list. Search out the soft wild-mushroom polenta and any dish that includes grilled fish.

taste buds

For those of you who knocked yourselves out preparing turkey and way too many fixings for Thanksgiving, this might be the year to leave the cooking to someone else come Christmas Eve, or even Christmas Day. Plenty of local restaurants are keeping their doors open and the holiday cheer flowing; here are but a handful of them.

BRASSERIE JO (120 Huntington Avenue, Boston): Four-course prix-fixe Christmas dinner. Seatings from noon to 10 p.m., $44. Also available à la carte. Call (617) 425-3240.

CAFÉ FLEURI (Le Meridien, 250 Franklin Street, Boston): Christmas Day brunch buffet. Seatings from 10:30 a.m. to 4 p.m., $59; $21 for children 12 and under; free for children four and under. Call (617) 451-1900.

JULIEN (Le Meridien, 250 Franklin Street, Boston): Five-course prix-fixe Christmas Eve dinner. Seatings from 5 to 8:30 p.m. $72; $29 for children 12 and under; free for children four and under. Five-course prix-fixe Christmas Day meal. Seatings from 12:30 to 8 p.m., $75; $29 for children 12 and under; free for children four and under. Call (617) 451-1900.

LE SOIR (51 Lincoln Street, Newton): Three-course prix-fixe Christmas Eve dinner. Seatings from 5:30 to 9:30 p.m., $60. Call (617) 965-3100.

MERITAGE (Boston Harbor Hotel, 70 Rowes Wharf, Boston): Five-course prix-fixe Christmas Day dinner. Seatings from 5:30 to 11 p.m., $85. Call (617) 439-3995.

TOP OF THE HUB (Prudential Tower, 800 Boylston Street, Boston): Four-course prix-fixe Christmas Eve dinner. Seatings from 5 to 10 p.m., $65; $25 for children. Call (617) 536-1775.

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Unreal

GREGORY GILLESPIE'S DECEPTIVE ART

BY CHRISTOPHER MILLIS

There's a caged animal in almost every Gregory Gillespie painting in the Fogg Museum's "Life As Art: Paintings by Gregory Gillespie and Frances Cohen Gillespie." That animal is Gillespie himself. The show is a study in his evolving self-regard: nine of his 17 paintings center on the artist's own face. And each of those self-portraits reads as though its subject were on display in a human zoo. There are, typically, no real backgrounds, no real activities. The communication between viewer and viewed is predicated on captivity, on an unbridgeable divide. The

Continued on page 13

Gregory Gillespie, ***Self-Portrait in Studio*** **(1976-'77)**

The Lord of the Rings 3

Joan of Arcadia

ZZ Top

hot tix

"An Evening with Henry Rollins," February 5 at the Berklee Performance Center: on sale today (December 19) at 10 a.m., call (617) 931-2000.

Thrice, Poison the Well, and Moments in Grace, March 19 at Axis: on sale today

(December 18) at 10 a.m., call (617) 423-NEXT.

Great Big Sea, March 20 at Avalon: on sale Friday at 10 a.m., call (617) 931-2000.

Jane's Addiction, Marilyn Manson, and **the Used,** January 2 at Tsongas Arena, Lowell: call (617) 931-2000.

Linkin Park, P.O.D., Hoobastank, and **Story of the Year,** January 17 at the Worcester Centrum: call (617) 931-2000.

Cirque Eloize January 20 through 25 at the Wilbur Theatre: call (617) 931-2787.

Stiff Little Fingers, February 3 at the Paradise: call (617) 423-NEXT.

MXPX, Simple Plan, and **Sugarcult,** February 7 at Avalon: call (617) 423-NEXT.

Chris Rock, February 20 at the Orpheum: call (617) 931-2000.

Angélique Kidjo, February 27 at the Somerville Theatre: call (617) 876-4275.

Movin' Out, March 2 through April 10 at the Colonial Theatre: call (617) 931-2787.

Kronos Quartet, March 7 at the Majestic Theatre: call (617) 876-4275.

Sting, March 15 and 16 at the Orpheum: call (617) 931-2000.

Cover Girls, March 23 through 28 at the Wilbur Theatre: call (617) 931-2787.

David Bowie, March 30 at the FleetCenter (rescheduled from December 9; all tickets honored): call (617) 931-2000.

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Nashua, NH (603) 888-0720
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Return to emotion

The Lord of the Rings 3 rings truer

BY PETER KEOUGH

THE TRIUMPH OF THE COMMON HOBBIT: *Sean Astin achieves a kind of heroism in bucking up Elijah Wood.*

Earnest, meticulously rendered, efficiently narrated, and spectacular, the first two installments of Peter Jackson's adaptation of J.R.R. Tolkien's *Lord of the Rings* trilogy also suffer from those virtues. For me, much of the magic of the books came not so much from the encyclopædic detail, the outlandish creatures and landscapes, and the hifalutin adventures as from the process of imagining them for myself. Jackson does all that work for you, and for the most part, he does it well and expensively. But the experience is passive, like watching a stunning video game without being able to play it.

No wonder the most riveting performance in the first two films comes from a special effect. Gollum, *né* Smeagol and "based" on actor Andy Serkis, is perhaps the first figment ever touted for an Academy Award nomination. Part Uriah Heep, part river rat, part Satan, he outshines the rest of the bland cast. The tale of his origin, a kind of Cain and Abel fable, opens *The Return of the King*. This young Smeagol is Serkis *sans* CGI, before the baleful influence of the Ring deprived him of his decency, his dental hygiene, and most of his hair. That *Return* should open with such a human (pointy ears aside) image suggests that it is a return also to the emotional core of Tolkien's great epic. Although still denied the participation of their imagination, viewers this time at least get to have their hearts stirred.

Given the complexity of the narrative, never mind the mechanics of rendering such an imaginary world, that's no mean feat. At this point, you'll recall, the Fellowship formed to destroy the Ring of Power and deprive the evil Sauron of the weapon he needs to take over Middle Earth has divided into three parties. Gimli the Dwarf (John Rhys-Davies), Legolas the Elf (Orlando Bloom), and Aragorn the Ranger (Viggo Mortensen), having survived the onslaught of Sauron's Orcs at the Battle of Helms Deep, try to rally Théoden (Bernard Hill), the king of Rohan, to come to the relief of their allies in Gondor. Gandalf the Wizard (Ian McKellen) rides to Minas Tirith, Gondor's towering capital, to rouse its crapulous leader, the steward Denethor (John Noble), to face the threat from Sauron's hordes. All of which is a side show to distract Sauron from Frodo (Elijah Wood) and his trek to Mount Doom in Sauron's backyard of Mordor. Frodo must toss the Ring to its destruction in the fiery pit while eluding capture and resisting the Ring's lure of omnipotence.

The outcome: three or four battles increasing in scope and intensity and a mounting existential psychodrama involving Frodo, his pal Sam (Sean Astin), and his guide and nemesis Gollum, all punctuated by giddy shots of thousand-foot drops, surprise visits from a giant spider, and weird references to *The Wizard of Oz*. It's much the same drill as in the first two films, but this time Jackson adds pathos and subtlety by his choices of point of view. The penultimate Battle of Pelennor Fields, for example, is seen mostly from the eyes of Éowyn (Miranda Otto, putting in perhaps the finest performance of the trilogy), Théoden's fiery niece. Barred from battle because of her gender, Éowyn disguises herself in men's armor and joins the Rohirrim cavalry as they take on the vastly more numerous forces of Sauron. Few moments in the film are as moving as the close-up of her face, her terror and determination not quite masked by her helmet, as she beholds the eldritch abominations aligned against them — eight-story elephants, demonic Nazguls astride flying dragons, a half a million misshapen, semi-human Orcs. Neither is any of the many rallying cries in the film as eloquent as her defiant, "I am no man!" Jackson's empowered females (two of the film's scriptwriters are women) are a definite improvement on Tolkien's sexism.

Meanwhile, back at Mount Doom, Frodo is fading fast as he ascends the Stairs of Cirith Ungol to accomplish his mission. Picking up the slack is the Joe Six-Pack of Middle Earth, Sam, whose wheedling, vaguely homo-erotic subservience to Frodo in *The Two Towers* made Gollum's treacherous sycophancy seem refreshing, here takes on an Everyman heroism that's inspiring. His triumph of the common man, or hobbit, is a sentiment that rings true.

Unlike some of the uni-corny images and dreadful lines of dialogue, which keep reminding you that this adaptation is not just a dazzling collage of myths and an exploration of historical anxieties but also a calculated and massively commercial product and a burgeoning pseudo-religion, Ian McKellen is a great actor, but with the white robe, beard, and stallion, he looks like an escapee from a Dungeons and Dragons convention. And every time suspension of disbelief settles in, it's dispelled by clinker lines like "The Eye of the enemy is moving!" and "All that you have to decide is what to do with the time that is given you." For the three-hours-plus of *The Return of the King*, what your imagination does has already been decided for you. ■

★★★
The Lord of the Rings: The Return of the King

Directed by Peter Jackson. Written by Peter Jackson, Frances Walsh, and Philippa Boyens based on the novel by J.R.R. Tolkien. With Elijah Wood, Ian McKellen, Viggo Mortensen, Miranda Otto, Sean Astin, Andy Serkis, Dominic Monaghan, Billy Boyd, Orlando Bloom, John Rhys-Davies, John Noble, David Wenham, Hugo Weaving, Liv Tyler, Cate Blanchett, and Ian Holm. A New Line Cinema release (195 minutes). At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.

No mystery

There's only Julia Roberts behind *Mona Lisa Smile*

BY PETER KEOUGH

What is it about Massachusetts's women's colleges in the '50s that's made them a target of two of the most powerful women in Hollywood? Gwyneth Paltrow's Sylvia Plath graduates from then staid Smith and later teaches there in *Sylvia*, the grim bio-pic about the doomed poet. Her downfall was more Ted Hughes than the conformist ethos of the institution, but no doubt the traditional woman's role espoused there had a hand in it. In the fictional *Mona Lisa Smile*, Julia Roberts's formidable Professor Katherine Watson fares better at Wellesley College. But we're used to Julia Roberts's faring better, and her roles from *Pretty Woman* to *Stepmom* to *Erin Brockovich* describe an arc leading from plucky underdog to increasingly triumphant superwoman that eventually should end, one would think, with her canonization.

There is a certain pleasure in this fairy tale, even in the illusion that Roberts's heroine has defeated the forces of injustice, intolerance, and hypocrisy when in fact she has only reconfigured and reconfirmed them. How can one not take Professor Watson to heart when in her first class she shows slides of the great works of art history only to have the snooty Wellesley girls in the auditorium call out the names and dates of the pieces before she can even catch her breath? (The little brats had memorized the textbook during the summer!) Or share her vindication when in the *next* class, having tossed the school's stodgy syllabus aside, she catches the vixens off-guard with a Soutine canvas of a bloody carcass that initiates a discussion of what, in fact, is art?

Thank goodness this film is not art or we might be taking such stuff seriously. Instead, it's a genial exercise in wish fulfillment and its inevitable punishment illustrated with spunky performances by some of the screen's brightest female talents, Roberts included. From the uniform mass of hostility that greets Professor Watson that first day emerges a quartet of well-wrought stereotypes. Betty Warren (a brittle Kirsten Dunst), is the bitch, a backstabbing, snobby blue-blood whose ambitions are to marry a rich man and make all other women suffer for it. Joan Brandwyn (Julia Stiles), is the goody-goody, whose ambition is to marry a rich man and suffer for it herself. Connie Baker (Ginnifer Goodwin) is the plain Jane who doesn't think anyone will marry her. And Giselle Levy (Maggie Gyllenhaal) is the class slut, whose ambition is to sleep with everyone and eventually marry Bill Dunbar (Dominic West), the sleazily sexy Italian professor with whom she's been having an affair.

Professor Watson will have none of this subservience to male domination. "I thought I was headed to a place that would turn out tomorrow's leaders," she grumbles. "Not their wives." She'd even settle for a little bit of both, but as she opens the eyes of her charges by exposing them to a painting by Jackson Pollock and the possibility of law school, she incurs the hostility not only of the fossilized administration but of vicious Betty Warren. Betty's a Hedda Hopper in the making, and her venomous screeds in the school newspaper threaten to bring down Watson as a "subversive" and doom this early stab at women's liberation.

The school as a microcosm of social oppression has been a standard in movies from *Zéro de conduite* to *School of Rock*, and *Mona Lisa Smile* draws on the best and the worst of the genre. The first half of the film demonstrates artful direction by Mike Newell (*Four Weddings and a Funeral*) as it evokes the paradox of great expectations and dull repression that was the Eisenhower era (though references to such topical matters as the Cold War and the Red Scare are largely left out). The repartee between the girls has a convincing wit and insouciance, and for a while the film has some of the period flavor and piquant irreverence of a distaff *If . . .* decked out in taffeta.

But then it descends into the bathos of *Dead Poets Society* and the kind of trashy melodrama that only a platitude uttered by a steely-jawed Julia Roberts can make right. So instead of wondering whether Joan is a sellout for wanting to get married or whether Professor Watson is in fact tampering with her students' lives to compensate for her own life's inadequacies, you're wondering who might try to commit suicide. By now, the image of the *Mona Lisa*'s smile has been exploited so often that its mystery has faded. It's been debased into a cliché, a fate the far less compelling mystery of Julia Roberts seems doomed to share. ■

★★1/2
Mona Lisa Smile

Directed by Mike Newell. Written by Lawrence Konner and Mark Rosenthal. With Julia Roberts, Julia Stiles, Kirsten Dunst, Maggie Gyllenhaal, Ginnifer Goodwin, Dominic West, Marcia Gay Harden, and Juliet Stevenson. A Columbia Pictures release (117 minutes). At the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill and in the suburbs.

BUT IS IT ART? *Actually,* Mona Lisa Smile *is a genial exercise in wish fulfillment and its inevitable punishment illustrated with spunky performances by some of the screen's brightest female talents.*

film

Documentaries rule

It was a serious year in film

film culture by Gerald Peary

BEST FEATURE FILM: *Sylvain Chomet's* Les triplettes de Belleville *is an enthralling throwback to the free-flowing, pre-Disney age of the Fleischer Brothers.*

What year before 2003 has weighed in with such a cluster of totally glum, downer American movies? *Sylvia, 21 Grams, Mystic River, House of Sand and Fog, Monster, The Statement, Wonderland, In the Cut.* As Charlie Brown would mutter, "Good grief!"

The Boston Society of Film Critics bypassed for its awards all those sagas of suffering except *Mystic River*, which won Best Picture. We opted for the far mellower *Lost in Translation* for Best Actor (Bill Murray), Best Actress (Scarlett Johansson), and Best Direction (Sofia Coppola). For Best Documentary, we did choose that ode to family dysfunction, *Capturing the Friedmans*.

This was a rah-rah Year of the Documentary. There was an extraordinary week this fall when nine different non-fiction features were playing in Boston theaters. My **Best Documentary** of 2003? A tie between two Vietnam War–era investigations, *Fog of War*, Cantabrigian Errol Morris's probing of former Defense Secretary Robert S. McNamara, and Sam Green & Bill Siegel's *The Weathermen*, which looks at the most militant cadre of anti-war protesters. Morris's film is much the more formally interesting, but I'd rather have dinner with "Days of Rage" superbabe Bernadette Dohrn than with preppy war criminal Bob McNamara.

The **Rest of the Best Documentaries** of 2003: *Morning Sun, The Same River Twice, Capturing the Friedmans, Spellbound, What I Want My Words To Do to You, Power Trip, Love & Diane, Shelter Dogs*.

And these distinguished runners-up: *The Stone Reader, Playing House, Cinemania, Tibet: Cry of the Snow Lion, Lost in La Mancha, Ônibus 174/Bus 174, Derrida, In the Mirror of Maya Deren, Im toten Winkel: Hitlers Sekretärin/Blind Spot: Hitler's Secretary, Être et avoir/To Be and To Have*.

The **Best Feature Film** of 2003? *Les triplettes de Belleville*, an adult animation from France of bold, uncanny originality, with hand-drawn cels equal to the work of the greatest fantasy book illustrators, Edward Gorey, Maurice Sendak, etc. Filmmaker Sylvain Chomet is a visionary genius, and this fabulist tale — of a bicyclist boy, a train-chasing dog, a courageous grandmother, and a crooning trio of frog-eating shopping-bag ladies — is an enthralling throwback to the free-flowing, pre-Disney age of the Fleischer Brothers.

The **Best American Feature** of 2003? *Shattered Glass*, high tension and intense paranoia at the *New Republic*. This vivid true-life saga of the flushing out of zealous reporter Stephen Glass, who forged a sensational career writing fake magazine articles, is the most exciting journalist detective movie since 1976's *All the President's Men*.

Two locally made narratives are outstanding first works. Andrew Bujalski's *Funny Ha Ha*, **New England's Best Feature**, is a droll, beautifully written comedy about Cambridge post-collegiates, with Kate Dollenmayer amazing as the semi-lost lead, underemployed and fumbling at love. Garth Donovan's *Everyone's Got One*, **New England's Best Comedy**, is a coarse, hilarious story of a would-be screenwriter obsessively stalking a slippery indie producer. The post–*There's Something About Mary* Farrelly Brothers have never been this funny.

The **Best Feature Films** of 2003: *Les triplettes de Belleville, Shattered Glass, American Splendor, Lost in Translation, The Secret Life of Dentists, 21 Grams, Irréversible* (Best Foreign Language Film), *The Magdalene Sisters, Funny Ha Ha, Zero Day*.

And these estimable runners-up: *Mystic River, Divine Intervention, Raising Victor Vargas, Sweet Sixteen, A Mighty Wind, Terminator 3: Rise of the Machines, XX/XY, Master and Commander: The Far Side of the World, Japanese Story, Elephant*.

Best Actor: Bill Murray, *Lost in Translation*. Runners-Up: Paul Giamatti, *American Splendor*; Sean Penn, *21 Grams*; Hayden Christensen, *Shattered Glass*; Will Ferrell, *Elf*.

Best Actress: Toni Collette, *Japanese Story*. Runners-Up: Kate Dollenmayer, *Funny Ha Ha*; Jennifer Connelly, *House of Sand and Fog*; Naomi Watts, *21 Grams*; Scarlett Johansson, *Lost in Translation*.

Best Supporting Actor: Peter Sarsgaard, *Shattered Glass*. Runner-Up: Eugene Levy, *A Mighty Wind*.

Best Supporting Actress: Zooey Deschanel, *All the Real Girls*. Runner-Up: Geraldine McEwan, *The Magdalene Sisters*.

Best Director: Shari Springer Berman and Robert Pulcini, *American Splendor*. Runner-Up: Billy Ray, *Shattered Glass*.

Most Overrated Movies: *Bend It like Beckham, Dirty Pretty Things, Bad Santa, Les invasions barbares/The Barbarian Invasions, Le peuple migrateur/Winged Migration*.

Worst Casting: Nicole Kidman, *The Human Stain* and *Cold Mountain*. ■

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trailers

CALENDAR GIRLS

Nigel Cole (*Saving Grace*) may have been trying for the next *Full Monty* in this inspired-by-a-true-story romp, but what should have been a savory comedy ends up mired in treacle. Helen Mirren and Julie Walters (both excellent) are Chris and Annie, Yorkshire housewives bored with lectures about needlepoint at their local Women's Institute chapter. After Annie's husband (John Alderton, captivating in his brief time on screen) dies from leukemia, the two suggest that the annual WI calendar be photographed in the buff to raise money for the hospital's cancer ward. Some members are scandalized, some are intrigued; the ensuing photo shoot depicting handicrafts (baking, painting, cider pressing) is touching and engagingly goofy. The "girls" are catapulted into the media spotlight after the calendar's popularity exceeds all expectations. But when they're invited to Hollywood, an unlikely pathos-tinged story line erupts, revealing shaky marriages and rivalries between old friends. Still, this well-acted film deserves audiences for one excellent reason. The cinematic depiction of the mature, imperfect female nude is usually seen as lurid (David Lynch) or grotesque (Peter Greenaway); here, it is triumphant and damned sexy. Forget crumpets; think petits fours. (108 minutes) *At the Boston Common, the Kendall Square, and the Chestnut Hill and in the suburbs.*

— Peg Aloi

THE COOLER

It's nice to see that Alec Baldwin has plenty of four-letter words left in his vocabulary after *Glengarry, Glen Ross*. That and William H. Macy going down on Maria Bello and baring his own butt qualifies Wayne Kramer's debut picture as "raw" and "daring," I suppose. But *The Cooler* is also derivative, contrived, and corny.

Macy's Bernie is so unlucky that he's hired by Baldwin's Shelly to "cool" down the luck of winners in the casino he manages. Soon Bernie gets tired of the game, especially when Bello's sexy cocktail waitress, Natalie, responds to his attentions. An over-the-top exercise in campy excess and gratuitous violence immersed in the tacky, timeless ambiance of a Las Vegas that's seen better days, *The Cooler* is like Martin Scorsese's *Casino* as a sub-par HBO series. Maybe Macy saw this as a chance to do a love scene; otherwise he goes through the same schlemiel routine he perfected in *Fargo*. Kramer has an ear for salty dialogue (Baldwin's excesses excepted) and an eye for the dreary detail, but he should cool down the histrionics. (101 minutes) *At the Copley Place, the Harvard Square, and the West Newton and in the suburbs.*

— Peter Keough

LES INVASIONS BARBARES: *Denys Arcand has created a moving portrait of the world we live in and his struggle against it.*

LES INVASIONS BARBARES/ THE BARBARIAN INVASIONS

Denys Arcand revisits the characters from his Oscar-nominated (for Best Foreign Film) 1986 movie *Le déclin de l'empire américain/The Decline of the American Empire*, only this time, there's a lot less sex. Rémy (Rémy Girard), the most aggressively promiscuous in a group of now-aging intellectuals, is dying of cancer. He's still angry at the world, but his desperation makes him sympathetic, softening his fury until it all but fades away. His estranged son, Sébastien (stand-up comedian Stéphane Rousseau), arrives from London to make peace and in the process helps Rémy make sense of his life. To make his father comfortable, Sébastien pays off everyone from union officials to the beautiful but anguished heroin addict (Marie-Josée Croze) who comes to the hospital to ease Rémy's pain.

Of his crowded hospital room, Rémy says, "I chose Medicare, I'll live with the consequences." That he doesn't have to is less an indictment of his Socialist politics than it is a display of filial affection. Arcand is at times cynical — about relationships, politics, sex — but this film also shows his softer side, and as father and son edge toward reconciliation, the director becomes downright sentimental. Touching on the themes that affect us all in the twilight of one man's life, Arcand has created a moving portrait of the world we live in and his struggle against it. In French with English subtitles. (99 minutes) *At the Kendall Square.*

— Brooke Holgerson

STUCK ON YOU

Not only is the Farrelly Brothers' new movie not the most offensive comedy out this week, it might even be the most sentimental. *Stuck on You* takes the idea of family bonds to the most painful, literal level in its often uproarious, sometimes preachy tale of conjoined twins with different dreams. Walt Tenor (Greg Kinnear) wants to go to Hollywood and become a star, but he's tethered by a nine-inch link of flesh to his brother, Bob (Matt Damon), who's content flipping burgers at their greasy spoon on Martha's Vineyard. Surgery is risky because Bob has most of their shared liver, so Bob reluctantly tags along as Walt heads west and lands a starring role in a TV series with Cher.

The opportunities for sight gags given this premise (Cher alone is a gold mine) are limitless, and the Farrellys don't hesitate to cash in on them. My favorite moments include Walt's "one man" performance of *Tru* with Bob (Damon's comic gifts are underused, as his appearances on *Saturday Night Live* indicate) trying to be inconspicuous. But then I also cracked up early on when some guy takes a dart in the head. Unfortunately, the Farrellys also don't hesitate to get up on the soapbox and promote tolerance of those who are different or disabled, a sentiment that's hard to buy when they're having such a good time exploiting these same people for laughs. (120 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill and in the suburbs.*

— Peter Keough

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HMV

Scrooged

Trinity sings a new *Christmas Carol*

BY CAROLYN CLAY

Years after its time as a Broadway breeding ground, Boston seems to have become a tryout town for . . . Providence? That's how it looks, with Trinity Repertory Company artistic director Oskar Eustis and talented associate Amanda Dehnert coming north with a new adaptation of Charles Dickens's *A Christmas Carol*, the story that, in a version by founding director Adrian Hall and composer Richard Cumming, has been a Trinity tradition for 27 years. I don't blame the pair for not dreaming of fixing what isn't broken — and is, moreover, beloved — without a test. They might (as Scrooge would say) be buried with stakes of holly through their hearts. The good news is that the new piece, with its overlay of the evils of the Industrial Revolution, manages to be gooey and tuneful, yet tough rather than dead as a doornail, distinguished by its mix of holiday ditties and Dehnert's dissonant, dirge-like original music. There's rather too much forced laughter, and Stacy Keach's heartless miser turns the corner to Sentimental Street too easily. But this show too could become a fixture, whether here or in Providence.

One could argue that, with no fewer than half a dozen versions of Dickens's tale on area stages, we need another *Christmas Carol* somewhat less than Scrooge needs compassion lessons and the Cratchits need a winning Lottery ticket. But it's nice to have one right in the Theater District, rivaling *The Nutcracker* as a destination for little girls in velvet dresses. Here the resplendent tykes won't just wish they were Clara dancing with the grown-ups in the shadow of a tumescent tree; they'll be glad they don't work in a Victorian factory, the way the kids in the show do! In the Eustis/Dehnert version, Scrooge is not just a loan shark and financier; he presides over a big, gray, grimy, warehouse-like workplace designed by Tony winner Eugene Lee, where pipsqueak laborer Tiny Tim is injured on the job in the opening scene. Scrooge's predictable, pre-ghostly-visits reaction: "Back to work!"

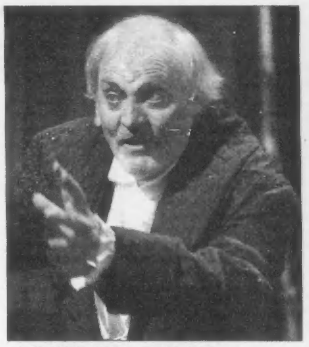
Eustis's adaptation is workmanlike but fleet and Kevin Moriarty's production is energetic, hitting all the bases in 90 minutes. In addition to tricks of lighting and amplification, the staging features a truly ghoulish appearance by Marley's Ghost, who in the bewigged and grimacing person of Trinity stalwart Timothy Crowe bursts through the stage floor as if spewed from Hell, trailing the chains he forged in life and borne up and down on them, against his will, like a prophetic yo-yo. As played by Crowe, lamenting dolorously while being yanked Heaven- and Hades-ward, he definitely gives off more grave than gravy.

By comparison, the rest of the spirits — Tinker Bell–ish flying ballerina Trish Aponte as Christmas Past, richly berobed and hearty Keith Jochim as Christmas Present (with Ignorance and Want not tucked under his garments but out on their own), and the silvery ghost of Tiny Tim (Crystal Lake Evans) rising out of a wooden coffin as Christmas Yet To Come — are perfunctory. So, it turns out, is stage and screen star Keach's Scrooge, tersely cantankerous in the beginning but starting to go merrily soft as soon as he gets to frisk with the phantoms. We never do understand how he got so hardened, though at the dance-filled Christmas party at old Fezziwig's, the young Scrooge is the last to be pulled from his ledger and into the festivities. To his credit, Keach's repentant tightwad does muster formidable fear and distress when wrestling the specter of his own mortality.

The most interesting aspect of this *Christmas Carol*, though, is its tapestry of traditional Christmas music woven in and out of Dehnert's harsh choral score, with its echoes of "no mercy" and a Requiem Mass. A gray-clad chorus of adults and children serves as a human and musical bridge between scenes, bearing up Dehnert's strident Weillian contributions, which jangle against the jolly choruses of "Ding Dong Merrily on High" and "Christmas Time Today." The cast boasts some fine area voices, including those of Kent French, Miguel Cervantes, Grace Napier, and Alisa D. Miles, who as a voluminously plaid Mrs. Fezziwig delivers a creamy "Dancing Day." Certainly the music is more full-bodied than the prize turkey, which looks to have been flattened by a 21st-century SUV on its way to the Cratchits' 19th-century doorstep. ■

A Christmas Carol

By Charles Dickens. Adapted by Oskar Eustis. Original music and lyrics by Amanda Dehnert. Set by Eugene Lee. Costumes by Deborah Newhall. Lighting by James Vermuelen. Sound by David Budries. Musical direction by Karl Shymanovitz. With Stacy Keach, Jon Blackstone, Kent French, Andrew Giordano, Keith Jochim, Timothy Crowe, Trish Aponte, David Mokriski/Brendan DeWolfe, Jessica Bonner/Alexandra Bilbo, Alisa D. Miles, Julian Reyes, Stephanie Ballard, Miguel Cervantes, Grace Napier, Jacqueline Laviolette/Jessica Tar, Gina Miele/Jaclyn Sabogal, Crystal Lake Evans/Andrew Cavanaugh, Emmee McInnis, and Sam Wartenberg/Harry VanDusen. Presented by Trinity Repertory Company at the Cutler Majestic Theatre through December 27.



SENTIMENTAL STREET? *Stacy Keach's Scrooge is tersely cantankerous in the beginning but starts to go merrily soft as soon as he gets to frisk with the phantoms.*

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Gael force

The Christmas Revels goes to Scotland

BY JEFFREY GANTZ

Over its 33 years, *The Christmas Revels* has walked a typically Cantabrigian tightrope between genuine joy-to-the-world celebration and politically correct multicultural tourism. This year's edition takes us to a country not noted for Father Christmas, plum pudding, or Tiny Tim. But if it's short on what passes in America for holiday tradition, Scotland does have a multitude of song and dance big enough to fill Santa's sack, from bagpipe-and-drum music to waulking songs (in English, Broad Scots, and Gaelic) to hilt-to-point and broadsword dances.

The set seems, on first acquaintance, a little dour: a hearth with crossed swords and a shield overhead, a stag's head and a candelabra flanking each side, and a red plaid backdrop. There are stools scattered about, a spinning wheel turns up, and an artificial fire blazes in the hearth. But it's the performers who light up the audience. Dressed in full kilts and matching tams, the Cambridge Symphonic Brass Ensemble occupies its usual position stage right, with the mostly string players of the Laird's Consort stage left. George Emlen's Overture draws on "Auld Lang Syne" (which the audience later sings, after being reminded that "Syne" — Broad Scots for "since" — is pronounced with an "s" sound, not a "z"). A piper appears and is joined by violinists in the air "Over the Hills and Far Away," with Jayne Tankersley on stage and David Coffin answering from the Sanders balcony. The Auld Reekie Dancers ("Auld Reekie" — "Old Smokey" — was a nickname for Edinburgh) then take the stage for "Strip the Willow," a country dance done to a 9/8 slip jig, with all the movement in the feet, as it should be, and not a single shoulder bobbing out of place. For "Winter," Stephen Campbell reads a fragment of a poem by Robert Burns (with an added verse by George Emlen); then the audience sings "Deck the Hall," which the program reminds us is based on a Welsh song.

That's the Revels way, song and dance and spoken word and audience sing-along, with everything explained in the most intelligently written and designed programs you're likely to see (though this year James I somehow got moved up to the 18th century). There's always some kind of unifying story; this time 'round, it's Plough Monday, the first Monday of the new year, when "agricultural laborers would appear in disguise to negotiate their annual wages." The single ox the laird appears to favor is a skull out of Georgia O'Keeffe attached to a pole and carried by an actor; it collapses the moment it's hitched to the plough and is replaced by six sturdy (and undoubtedly more expensive) beasts that resemble long-horned Highland cattle and kneel in homage to the laird. The Revels Bairns use a Scottish children's rhyme, "At the Back of Burnie's Hill," to diddle a traveling vendor out of his Coulter's candy; an audience member is chosen as the Abbot of Unreason and compelled to eat what purports to be haggis. The "Abbots Bromley Horn Dance," which usually starts off the second half of the program in owl light, is this year done during intermission in the vestibule of Memorial Hall, with a set of replica antlers the Pinewoods Morris Men recently acquired; it's no less spooky for being performed in bright light. The men sing a "Duan Nollaig" ("Christmas chant") while ritually igniting the new Yule fire; the women waulk the tweed with both hands and feet while singing "Hé Mandu" and, for Bonnie Prince Charlie, "An Fhídeag Airgid" ("The Silver Whistle").

"DUAN NOLLAIG": *the men engage in a drilling ritual to light the new Yule fire.*

As always, there's a mummers' play; the Scottish version is called "Galoshins," and the Revels rendition is a stitch, with Stephen Campbell dressed in matching argyle vest and socks and matching plaid plus fours and tam and waving a golf club around, and the Black Knight seemingly overmatched against Galoshins with his plaid camouflage fatigues and long sword. The Bairns' "The Four Tradesmen" starts out as a standard children's game song, but it ends in dizzying pyrotechnics of mouth music (some of it silent) and choreography. The Pinewoods Morris Men master the long and intricate Papa Stour Sword Dance; on opening night the quartet from Highland Dance Boston who performed "The Argyll Broadswords" didn't touch a single sword. The usual Revels suspects — "Lord of the Dance" and "Dona nobis pacem" — are less out of place than they can be, and a dab or two of inauthenticity is of no matter in a production that offers a generous helping of Gaelic in "Mo Rùn Geal Dìleas" and the two waulking songs and searing, shape-note-like harmonies on the likes of Robert Burns's "Ca' the Yowes." Tapaidh leibh. ■

The Christmas Revels
Directed by Patrick Swanson. Musical direction by George Emlen. With the Auld Reekie Singers, the Laird's Consort, the Revels Bairns, the Pinewoods Morris Men, Highland Dance Boston, the Great Highlands Pipes and Drums, and the Cambridge Symphonic Brass Ensemble. At Sanders Theatre through December 30.

theater

play by play

COMPILED BY CAROLYN CLAY

Many theaters alter their performance schedules on holiday weeks, and occasionally they forget to tell us. So it's always a good idea to call ahead and confirm that the show you want to see is taking place.

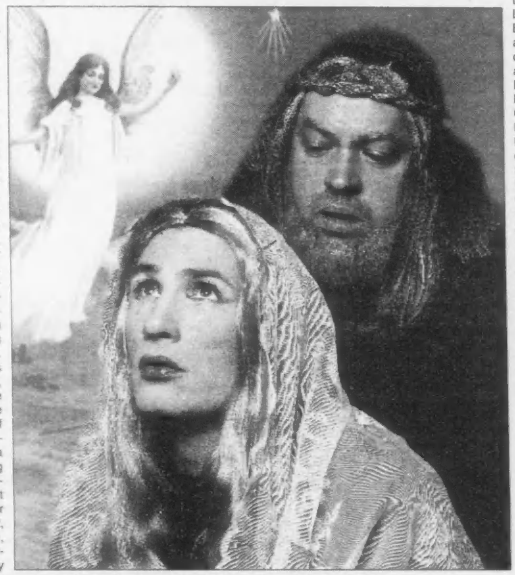
■ **AS YOU LIKE IT.** Broadway in Boston and the Huntington Theatre Company join forces to bring us a sophisticated treat: the eminent British director Sir Peter Hall's Theatre Royal Bath production of the Bard's cavalcade of the varieties of love, which contrasts a restrictive court with the liberating yet testing Forest of Arden. The visually simple staging plumbs the somber undercurrents of Shakespeare's charming comedy even as it charts its journey from harmony to discord, from the "icy fang" of winter to a verdant marital finish. The performances are elegant and natural, the most intriguing being that of the director's daughter, Rebecca Hall, as Rosalind, the play's cross-dressing centerpiece. In her reading, which hovers between attraction and tears, the character seems to have been brought up not at Duke Senior's knee but at that of the melancholy Jaques — who's played here with a sonorous and commanding bitterness by Royal Shakespeare Company stalwart Philip Voss. At the Wilbur Theatre, 246 Tremont Street, Boston (617-931-2787), through December 21. Curtain is at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $25 to $67.

■ **BACK TO BEFORE.** Dave McLaughlin directs the world premiere of his new play, which weaves acoustic Celtic music with pitch-perfect Boston banter as it moves deep into the tormented heart of Terry O'Toole," whose twin was murdered by a bookie in a Boston barroom. The actors are joined by a single musician each night. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 20. Curtain is at 7:30 p.m. on Thursday and at 8 p.m. on Friday and Saturday. Tix $25 in advance, $25 at the door.

■ **THE BEST OF JIMMY TINGLE.** "Greatest hits and new bits" from the Cambridge-bred, left-thinking satirist who wasn't old-farty enough to be Andy Rooney. At Jimmy Tingle's Off Broadway, 255 Elm Street, Davis Square, Somerville (617-591-1616), through December 31. Curtain is at 8 p.m. on Friday and Saturday and at 3 p.m. on Sunday, with additional performances at 7 p.m. on Sunday December 28, at 8 p.m. on Monday and Tuesday December 29 and 30, and at 4, 7, and 10 p.m. on Wednesday December 31. Tix $25; $20 for seniors and students; $30 on New Year's Eve.

■ **BLACK NATIVITY.** The National Center of Afro-American Artists offers its 34th annual outing of Harlem Renaissance great Langston Hughes's song cycle based on the Gospel of St. Luke. The ebullient extravaganza of music, dance, scripture, and verse features a cast of 160 and appears to be the longest-running production of the Hughes song cycle in the world. At Tremont Temple, 88 Tremont Street, Boston (617-423-6398), through December 21. Curtain is at 8 p.m. on Friday, at 3:30 and 8 p.m. on Saturday, and at 3:30 p.m. on Sunday. Tix $17.50 to $37.50.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. on Tuesday and Wednesday, at 5 and 8 p.m. on Thursday, at 7 and 10 p.m. on Friday, at 4, 7, and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $43 to $53; $21.75 obstructed-view seating, available at the box office and Bostix day of performance.



DO YOU BELIEVE IN THE VIRGIN BIRTH? *Don't answer till you've seen Ryan Landry in* Who's Afraid of the Virgin Mary?

■ **CHAMBER REPERTORY THEATRE.** The Boston-based touring troupe that offers stage adaptations of classic short stories for student audiences (and others) makes a home-town stop with two of its programs. *Encore!* includes Edgar Allan Poe's *The Tell-Tale Heart*; Washington Irving's *The Legend of Sleepy Hollow*; W.W. Jacobs's *The Monkey's Paw*; Guy de Maupassant's *The Necklace*; and Mark Twain's *The Celebrated Jumping Frog of Calaveras County*. *Tour de Force!* comprises Poe's *The Fall of the House of Usher*; Ambrose Bierce's *An Occurrence at Owl Creek Bridge*; Richard Connell's *The Most Dangerous Game*; Saki's *The Mouse*; and O. Henry's *The Ransom of Red Chief*. *Encore!* Is at the Berklee Performance Center, 136 Massachusetts Avenue, Boston, December 23 at 10:30 a.m. *Tour de Force!* Is at John Hancock Hall December 19, 22, and 23 at 10:30 a.m. Tix $13.25.

■ **A CHRISTMAS CAROL.** The attack of the Killer Scrooges is on. **Trinity Repertory Company** performs Adrian Hall & Richard Cumming's adaptation of Scrooge's midnight ride, complete with a skinflint who flies, for the 27th year. Dan Welch and Anne Scurria lead two separate casts; Peter Sampieri directs, with musical direction by Amanda Dehnert. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through December 27. Performance times vary. Tix $28 to $48; discounts for seniors, students, and the disabled. Current Trinity Rep artistic director Oskar Eustis and associate artistic director Amanda Dehnert also have an adaptation up their sleeve, and it has its world premiere not in Providence but in Boston, with film, stage, and *Mike Hammer* series star Stacy Keach as the penny pincher headed for conversion. At the **Cutler Majestic Theatre**, 219 Tremont Street, Boston (617-800-233-3123), through December 27. Curtain is at 7:30 p.m. on Monday, at 2 and 7:30 p.m. on Tuesday, at 2 p.m. on Wednesday, at 7:30 p.m. (December 18 only) on Thursday, at 2 p.m. (December 26 only) and 7:30 p.m. on Friday, and at 2 and 7:30 p.m. on Saturday and Sunday. Tix $15 to $68. **North Shore Music Theatre** celebrates the 15th anniversary of its production, which boasts Victorian Christmas carols and eye-popping special effects. And there's no cream in David Coffee's *Scrooge*. At North Shore Music Theatre, 62 Dunham Road, Beverly (978-232-7200), through December 21. Curtain is at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $26 to $63. **Stoneham Theatre** gets into the bah-humbug act with Troy Siebels's adaptation, which he also directs. It features a roster of well-known Boston actors including Diego Arciniegas, Christopher Chew, Brian De Lorenzo, Julie Jirousek, and Kathy St. George. At Stoneham Theatre, 395 Main Street, Stoneham (781-279-2200), through December 23. Curtain is at 7:30 p.m. on Thursday December 18, Monday December 22, and Tuesday December 23. Tix $32; $27 for seniors; $16 for students. The tightwad also harrumphs his way toward conversion at **Hartford Stage**, which offers artistic director Michael Wilson's adaptation of the Dickens classic. At Hartford Stage, 50 Church Street, Hartford, Connecticut (860-527-5151), through December 28. Curtain is at 7:30 p.m. on Monday, at 2 and 7:30 p.m. on Tuesday, at 2 p.m. on Wednesday, at 11 a.m. and 7:30 p.m. on Thursday (December 18 only), at 7 p.m. (December 19) or 2 and 8 p.m. (December 26) on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $20 to $60. Writer/director Jack Neary's adaptation, which promises holiday music and a cast that boasts 80 kids, returns to **Foothills Theatre Company**. At the Courtyard off Commercial Street, adjacent to the Worcester Common Outlets, Worcester (508-754-4018), through December 28. Curtain is at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $29.50 to $35. (Carolyn Clay's review of the production at the Cutler Majestic Theatre is on page 8.)

■ **THE CHRISTMAS REVELS.** The annual celebration of the Winter Solstice travels to Scotland this year, with a program that includes the Auld Reekie Singers, the Laird's Consort, the Revels Bairns, soloists David Coffin and Jayne Tankersley, fiddle champ Emerald Foreman, and local favorites Highland Dance Boston, the Pinewoods Morris Men, and Cambridge Symphonic Brass Ensemble. Direction is by Patrick Swanson, with music direction by George Emlen. At Sanders Theatre in Harvard University's Memorial Hall, corner of Kirkland and Quincy Streets, Cambridge (617-496-2222), through December 30. Curtain is at 7:30 p.m. on Monday, at 3 p.m. (December 30) or 7:30 p.m. (December 23) on Tuesday, at 7:30 p.m. on Thursday (December 18 only), at 8 p.m. on Friday, at 3 and 8 p.m. on Saturday, and at 1 and 5 p.m. on Sunday. Tix $20 to $40; $12 to $32 for children under 12. (Jeffrey Gantz's review is on page 8.)

■ **CINDERELLA.** Boston Children's Theatre, now in its 53rd season, presents Rodgers & Hammerstein's musical version, which first aired on television in 1957, of the fairy tale about an abused young lady, her Prince, and some Waterford footwear. Patricia M. Gleeson directs; musical direction is by Jonathan Goldberg. The cast ranges in age from 10 to 18. At Suffolk University's C. Walsh Theatre, 55 Temple Street (behind the State House), Boston (617-424-6634), through December 30. Curtain is at 2 p.m. on Saturday and Sunday; there are additional 2 p.m. performances on Monday December 29 and Tuesday December 30. Tix $10 to $22.

■ **THE GIFT OF THE MAGI.** David Mauriello's adaptation, with music and lyrics by Robert Johnson, of O. Henry's holiday story about a young couple with gift-giving difficulties. Perhaps they should exchange copies of *A Christmas Carol*. Presented by the Valley Players at the Amesbury Playhouse Dinner Theatre, 194 Main Street, Amesbury (978-388-9444), through December 21. Curtain is at 8:30 p.m. Thursday through Saturday. Tix $26 to $37, includes dinner.

■ **HOLIDAY MEMORIES.** The new Boston University Professional Theatre Initiative, in collaboration with the Huntington Theatre Company, inaugurates a sentimental but well turned-out new holiday show: Russell Vandenbroucke's stage adaptations of the Truman Capote memoirs "The Thanksgiving Visitor" and "A Christmas Memory," holiday evocations of Capote's adventures as a boy growing up in an eccentric Southern household where his best friends were a childlike maiden aunt and a rat terrier named Queenie. Jim Petosa, who's director of the BU School of Theatre Arts (as well as of the Olney Theatre Center outside Washington, DC), is at the helm of the production, which features Broadway and Olney vet Helen-Jean Arthur as Aunt Sook and BU acting major Chris Conner as the young Capote. At Studio 210 in the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), through December 21. Curtain is at 7 p.m. on Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $20; $15 for the BU community, Huntington subscribers, and seniors; $10 for students.

■ **IMPROV ASYLUM ANNOUNCES THE END OF MAJOR HOSTILITIES.** Improv and sketch comedy of a topical bent. At Improv Asylum, 216 Hanover Street, Boston (617-263-6887), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday and at 8 and 10 p.m. on Friday and Saturday. Tix $15 to $20.

Continued on page 10

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Continued from page 9

■ **IT'S A WONDERFUL LIFE: A LIVE RADIO SHOW.** Theater in the Open goes inside to produce a facsimile of the beloved Frank Capra film performed as if it were a live radio broadcast, complete with Foley sound effects. At the Firehouse Center, Market Square, Newburyport (978-462-7336), through December 28. Curtain is at 8 p.m. on Friday and Saturday and at 3 p.m. on Sunday. Tix $15; $12 for seniors and students.

■ **JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS.** The new Stuart Street Playhouse 2nd Stage, a 199-seat cabaret in the Radisson Hotel, is inaugurated with this revival of the 1968 revue of songs both melancholy and exuberant by the Belgian-born performer and composer of the title, including "Carousel" and "If We Only Have Love." Originally conceived by Eric Blau and Mort Shuman, who supplied the English lyrics, the show ran for 1847 performances at New York's Village Gate. This production is "inspired by" the excellent Gloucester Stage Company revival of last summer and features, among its two casts, the stellar foursome of that production: Leigh Barrett, Drew Poling, Caroline DeLima, and Eric Rubbe, on Janie Howland's lonely Paris boîte of a set. That troupe alternates with a second cast that comprises Kristen Sergeant, Merle Perkins, Geoff Burns, and Kent French. Music director Todd Gordon and assistant director Nicole Jesson, of the Gloucester production, replicate Elliot Norton Award winner Scott Edmiston's staging as closely as possible. At the Stuart Street Playhouse 2nd Stage, 200 Stuart Street, Boston (800-447-7400), through January 11. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Christmas week only, curtain is at 2 and 8 p.m. on Tuesday December 23 and Friday December 26, at 5 and 9 p.m. on Saturday December 27, and at 3 and 7 p.m. on Sunday December 28. New Year's week, there are performances at 5 and 9 p.m. on Wednesday December 31; there's no performance on Thursday January 1. Tix $42.50 to $47.50; $65 on New Year's Eve.

■ **JOEY & MARIA'S COMEDY ITALIAN WEDDING.** Joey and Maria are still trying to get to their bridal bed (that other star-crossed Italian couple, Romeo and Juliet, had it easier) in this audience-interactive dinner-theater spoof of a big Italian wedding. At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (800-733-5639), through December 27. Curtain is at 7:30 p.m. on December 19, 20, and 27. Doors open at 7 p.m. Tix $49, includes dinner, dancing, and free entrance into Matrix.

■ **LETTICE AND LOVAGE.** Shakespeare & Company artistic director Tina Packer dons her rarely worn actor's hat to star as eccentric tour guide Lettice Douffet, who routinely embellishes the story of the boring English "stately home" where she plies her trade, in Peter (*Amadeus*) Shaffer's comedy. When she runs afoul of an inspector from the Preservation Trust, the play becomes a rallying cry against the dreariness of "the Mere," as Lettice defends her romantic and theatrical view of the world. The role was initially undertaken by Maggie Smith; here, under Eleanor Holdridge's direction, Packer shares the stage with Diane Prusha, Andrew Borthwick-Leslie, and Catherine Taylor-Williams. Presented by Shakespeare & Company in its Spring Lawn Theatre, 70 Kemble Street, Lenox (413-637-3353), through December 21. Curtain is at 7:30 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tix $27 to $42.

■ **LOOKING OVER THE PRESIDENT'S SHOULDER.** Merrimack Repertory Theatre presents the regional premiere of James Still's one-man show based on the memoir of Alonzo Fields, the first African-American White House Chief Butler, whose administration ran from Hoover's to Truman's. "Before there was *The West Wing*, there was Alonzo Fields," Stage, film, and television actor Keith Randolph Smith plays Fields; Seret Scott directs. At Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (978-454-3926), through December 21. Curtain is at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $16 to $39.

■ **MESHUGGAH-NUNS, THE ECUMENICAL NUNSENSE.** The Lyric Stage Company of Boston's holiday offering is this latest in Dan Goggin's *Nunsense* franchise, a melding of the popular revues about singing, dancing, punning nuns with *Fiddler on the Roof* — and set on a cruise ship. Carolyn Droscoski directs, with musical direction by Michael Kreutz. At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through December 27. Curtain is at 7:30 p.m. on Thursday, at 2 p.m. (December 26 only) and 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $22 to $41.

■ **MONTICEL.** *Nixon's Nixon* author Russell Lees just can't leave his presidents alone. This new play, which is snappily named for Thomas Jefferson's Virginia digs, focuses on Jefferson the man (and slave owner), in contrast to Jefferson the legendary author of the Declaration of Independence. Set in 1800, the compelling if inconsistent work, which mixes fact and speculation, treats the battle between Jefferson and Aaron Burr for the presidency but is more concerned with positing what went on when freed slave James Hemings, brother of Sally, returned to the plantation determined to stir up trouble. Wesley Savick directs the excellent production, with an effective set by Richard Chambers, a sizzling turn by Vincent A. Siders as James Hemings, and some potently erotic scenes between Nigel Gore's Jefferson and Sharifa Johnson Atkins's Sally. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-358-7529), through December 21. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 2 p.m. on Sunday. Tix $20; $10 for seniors and students.

■ **MY LIFE WITH THE KRINGLE KULT: A HOLIDAY COMEDY.** Boston Theatre Works presents the world premiere of its first commissioned play, a cracked Christmas comedy by Boston's own John Kuntz. In the work, Santa's Workshop takes on the frightening qualities of a cult, with the elves turning their assets over to an unseen Santa and following the tenets of Kringlism in the hope of achieving the ultimate honor: "infinite embrace" with the Klaus. A self-aware, campy escapade filled with *Saturday Night Live*–esque musical spoofs, vaudeville-tinged chase scenes, and goofy dream sequences, the comedy offers little artistic nourishment but lots of the irreverent zaniness seeped in bawdiness that is a Kuntz trademark. Dani Snyder provides the cartoonish direction and choreography for a cast that comprises the cranked-up author as Santa's puckish top subordinate, Karl Kringle; Rick Park in a hilarious Harvey Fierstein–ish turn as an undercover reporter masquerading as a rich baroness in order to get the scoop on the cult; and Laura Given Napoli as the squeaky-clean-spirited elf Twinkle, who talks both to the audience and to a large lint ball. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 28. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 7 and 10 p.m. on Saturday, and at 5 p.m. on Sunday. Tix $25; $20 for seniors and students.

■ **A NEW WAR.** Wellfleet Harbor Actors Theater's Gip Hoppe's very funny satire of vacuous, uninformed cable-TV coverage of breaking news in the Defense Department, which won an Elliot Norton Award last season, moves to New Haven's Long Wharf Theatre. Artistic director Gordon Edelstein is at the helm. On Stage II at Long Wharf Theatre, 222 Sargent Drive, New Haven, Connecticut (800-782-8497), through January 18. Curtain is at 7 p.m. on Tuesday, at 2 and 8 p.m. on Wednesday, at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $40 to $55.

■ **PLAYBOOK.** "See world premieres before the playwrights do" is the motto of this series of eight improvised full-length plays created from outlines submitted by locally and nationally known bards, including WBZ DJ Jordan Rich and former Bostonians Michael Bettencourt and Marty Barrett. At Improv Boston, 1253 Cambridge Street, Cambridge (617-576-1253), through December 26. Curtain is at 8 p.m. on Friday. Tix $12; $10 for seniors and students.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 5 and 8 p.m. on Tuesday, at 8 p.m. Wednesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SNOW IN JUNE.** The celebrated Chinese director Chen Shi-Zheng is at the helm of his adaptation, from a text by Charles L. Mee, with music by Paul Dresher, of a 13th-century dramatization of the fourth-century Chinese legend of a wrongly executed young woman who returns to wreak havoc. She also prophesies that the injustice done her will prompt, among other cataclysms in Nature, the title effect. Indeed, the audience enters to find the stage buried in snow as the work unwinds in flashback. Dresher's Americana-roots derived score is eclectic and clever, the East-meets-West choreography precise, the snow-blown design striking. And in the end, the production caps 75 minutes of hot-and-cold running whimsy with 15 minutes of chilling purity borrowed straight from Chinese opera and rivetingly sung by the winsome yet sinister Qian Yi. Presented by American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), through December 28. Curtain is at 7:30 p.m. Tuesday through Thursday (no performance December 24 or 25), at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $35 to $69; discounts for seniors, students, and subscribers; $12 for students, day of performance.

■ **SONGS OF INNOCENCE AND EXPERIENCE.** Trinity Repertory Company presents this intimate revue centered on the talents of ART/MXAT Institute grad and Trinity Rep Company member Rachael Warren and directed by Amanda Dehnert. An expansion of Warren's cabaret *20 Songs, 20 Lives*, the show is built on "everyday heroes searching for home." Performed by four singer-actors and three musicians, it includes songs by Irving Berlin, Van Morrison, Robert Johnson, George Gershwin, Nat King Cole, Stevie Wonder, Tori Amos, Tom Waits, and Bob Dylan. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through January 25. Curtain is at 7 p.m. on Tuesday, at 7 p.m. on Wednesday (December 24 it's at 2 p.m. and December 31 it's at 9 p.m.; there's also a 2 p.m. matinee on January 7), at 8 p.m. on Thursday and Friday, at 2 p.m. (no performance December 13 or January 10) and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $28 to $48, with discounts for seniors and disabled; $15 rush, day of show.

■ **WHO'S AFRAID OF THE VIRGIN MARY?** Ryan Landry and his Gold Dust Orphans turn blasphemous — we are so shocked! This apparent amalgam of the Nativity story and Edward Albee's *Who's Afraid of Virginia Woolf?* features Mary and Joseph (Landry and actor Larry Coen) "drinking themselves into oblivion while taking out their frustrations on the world and each other. Enter the Kringles (Bill Mootos as a handsome young Santa and Scott Martino as the Mrs.) for what the younger couple presume to be a quick visit and a 'holiday nightcap' with their superiors." At Machine, 1254 Boylston Street, Boston (617-265-6222), through December 27. Curtain is at 8 p.m. Thursday through Saturday. Tix $20.

■ **THE WIZARD OF OZ.** Seacoast Repertory Theatre is off to see the Wizard, with direction by Bill Butler and Flying by Foy. Watch out for those monkeys! At Seacoast Repertory Theatre, 125 Bow Street, Portsmouth, New Hampshire (603-433-4472 or 800-639-7650), through January 11. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $22 to $33.

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Tidings

A Dancer's Christmas at Boston College

BY MARCIA B. SIEGEL

A Dancer's Christmas
Created by Father Robert VerEecke. Performed by the Boston Liturgical Dance Ensemble. At Boston College's Robsham Theater through December 20.

When you think about it, you realize that a lot of the Christmas entertainments we enjoy aren't really about Christmas. Even *The Nutcracker* only riffs on festive traditions of the season. *A Dancer's Christmas* at Boston College focuses on the religious meaning of the holiday; it not only celebrates the birth of Jesus Christ but affirms that God is still spreading good in the world.

Both jovial and reverent, *A Dancer's Christmas* is the creation of a dance-enthused priest, the Reverend Robert VerEecke, and the Boston Liturgical Dance Ensemble, which he directs in addition to his day job as pastor of St. Ignatius Loyola Church. Now in its 20th year, with annual updates and new additions, the show looks at Christmas from three historical vantage points: the lifetime of Jesus, the Middle Ages, and the present. Despite this ambitious scope, the production is modest without being amateurish, incorporating the professional dancers of the company, a junior company of teenage girls, and a clutch of children.

Act one, "For All Time," begins as a simple tableau of the Nativity against a backdrop of three silhouetted arches. The kings and shepherds assemble at the manger and are visited by four white-clad angels on pointe, to a recorded singing of "The Wexford Carol." Then, to Ralph Vaughan Williams's *The Lark Ascending*, there's a longer series of scenes from the life of Jesus that ends with his death on the cross. As the violin rises in its final feathery spiral toward Heaven, he's tenderly taken down by Mary and the other mourners while the lights fade to a downstage flashback of young Mary with Joseph rocking a baby.

"Once upon a Christmas" takes place in a town square during the Middle Ages, with recordings of mediæval and Renaissance carols by the Boston Camerata. There are peasants and mummers, nobles, clerics, nuns, naughty women, jesters, and a wagon stage of the kind that used to roll through the countryside to bring the Church's messages and warnings to the populace in theatrical form. The miracle and mystery plays of that time were fierce in their standards and their chastisement. If you strayed from the righteous path, you went straight into the jaws of Hell.

At the Robsham, when the doors of the wagon stage opened, four small children tumbled out, one no bigger than a pumpkin. These were adorable, of course, and they toddled through the subsequent dances like troupers. The lesson of the day was given by two sets of comic mimes: Adam, Eve, and the Serpent enacted "The Fall," and a goofy Joseph and Mary accomplished "The Recovery" when they acquired a child. These sketches were done in the broad style of traveling street performers, and their mugging made fun of the pious admonitions of a cardinal and his companion monks. After that, peasants romped with nuns, the clergy did a kick chorus, and everyone joined in a boisterous farandole.

FORGET RUDOLPH: A Dancer's Christmas *not only celebrates of the birth of Jesus Christ but affirms that God is still spreading good in the world.*

I thought the third act, "Dancing Day," which was accompanied by more familiar carols, held together less well than the earlier parts. Father VerEecke came in and out in a black suit, bow tie, and red vest, as a kind of dancing major domo, introducing neat, balletic ensembles of women, children, men. There was a dance with wrapping paper, ribbons, and boxes, all of which were whisked off again, and another farandole in front of a Christmas tree. Three dolls were carried on and came to life: a Coppelia, an Irish stepdancer, and a man in a military uniform who seemed to have been influenced by Michael Jackson.

The production is really all dancing, and the core company members as well as some of the younger participants looked well trained. (Some of them dance and teach regularly on the Boston scene.) The problem for the choreographer/director was to find ways for this ensemble of about 40 dancers and more than a dozen kids to execute his interesting concept. Father VerEecke used a rather limited vocabulary of chaîné turns, jumps, folk-dance steps, and some showy items like cartwheels for children and a couple of lightly classical pas de deux. Instead of incorporating mediæval or Renaissance dance forms to go with the second-act carols, or a real moonwalking soldier, or ensemble numbers that reinforced the diversity of the performers, he seemed to be trying for consensus. By the third act, I felt as if I'd seen all the dance action before. ■

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Faith and Hope

Believing in *Joan of Arcadia* and *Line of Fire*

BY JOYCE MILLMAN

"What if God was one of us?", goes the Joan Osborne song, and CBS's family drama *Joan of Arcadia* (8 p.m. Fridays) takes that question to heart. In *Joan*, the surprise hit of an underwhelming season, God *is* a slob like one of us, just a stranger on the bus — or a guy in a hot-dog costume, or a high-school-cafeteria-lunch lady, or a bum riffling through a dumpster.

God has appeared to 16-year-old Joan Girardi (Amber Tamblyn) in all these forms, addressing her by name and assigning her tasks to perform, the purpose of which she must figure out for herself. On paper, *Joan of Arcadia* reads like the show that plays on an endless loop in my personal hell. But, miracle of miracles, *Joan* is a beguiling portrait of adolescence as a time of more questions than answers. It also poses dilemmas of faith with a surprising lack of treacle. In fact, God is a bit of a hard-ass here, often compelling the reluctant Joan to do something she feels is wrong — like preventing her friend's sculpture from appearing in the school art show — in order to bring about something right. And when she finally accomplishes a task (in the case of the sculpture, she smashes it to bits after her friend announces he's dropping out of high school), God gets all over Joan's case because it took her too long to do the right thing. Although Joan resents her burden and mouths off to God, she's too intrigued by the riddles He/She poses to back down from the challenge.

Created by Barbara Hall (*Judging Amy*), *Joan of Arcadia* is about — and, one presumes, for — people who have removed religion from their lives but still find themselves beset by nagging existential quandaries. What do you do when you've put all your faith in everything *but* God and, to paraphrase Saint Bono, you still haven't found what you're looking for?

Well, you move to a small town to start over, as Joan's dad Will (Joe Mantegna) has done; he's the new chief of police in Arcadia, a place sleepy enough that everyone knows your name yet modern enough to have its own serial killer and crack house (Hall has an unfortunate fondness for soapy melodrama, as anyone who has suffered through *Judging Amy* knows). Instead of a simpler life, Will Girardi has found only big-city-style political corruption and ethical dilemmas.

Meanwhile, Joan's mom, Helen (the radiant Mary Steenburgen), who works as a secretary at Arcadia High, is unable to accept older son Kevin's recent automobile accident, which left the former athlete paralyzed from the waist down. Helen acts the smiling beacon of maternal calm, but she sneaks off on her lunch hour to unburden herself to a priest, even though she tells him up front that she's not a Catholic anymore.

Kevin's snarky bitterness casts a shadow over the Girardi household (Joan's younger brother, Luke, is a science geek and an honors student and therefore invisible to his preoccupied parents). In the most affecting episode to date, the family attend a disastrous group-therapy session where Kevin screams at them to stop pretending that he's not in a wheelchair. (Kevin is played with calibrated stubbornness and vulnerability by Jason Ritter, who bears an aching resemblance to his late father, John Ritter.)

As for Joan's sudden unpredictability and fixation on morality and faith, her father believes she's been traumatized by her brother's accident and the move to a new town; her mother thinks she's simply being 16. Like Buffy in the first couple of seasons of *Buffy the Vampire Slayer*, Joan can't tell her parents about her superpowers — they're not ready to accept the truth. (And Joan herself wonders whether she hasn't gone insane.) So she does what God asks of her: she builds a boat, tries out for the cheering squad, listens for a stranger's cry for help. And in the course of her missions, she inevitably ends up being misunderstood by everyone around her. Being a teenage martyr really sucks.

ONE OF US: Joan of Arcadia *poses dilemmas of faith — and of adolescence — with a surprising lack of treacle, thanks mostly to the performance of Amber Tamblyn (here with Joe Mantegna as her dad).*

COPS AND CROOKS: *Leslie Hope's fascinating, complex, bristling portrayal of an FBI agent is the one reason to watch* Line of Fire.

God's directions to Joan are just ambiguous enough to confuse her, and us. And this device provides Hall with an excuse to cram all sorts of topical issues into the show. In one typically overstuffed episode, the discovery of a live newborn in a trash bin gives Will the opportunity to educate viewers on the "safe haven" law (parents can drop unwanted newborns off at hospitals without being prosecuted). At the same time, the police are questioning female high-school students, and that prompts Helen to make a big speech in defense of "bad girls" and Joan to get on her high horse about witch hunts.

All of this "Afterschool Special" window dressing might be offputting were it not for the glowing presence of former daytime-soap ingénue Tamblyn. It's Joan's voice — skeptical, sensitive, with the spiky wit of a clever outcast who knows she's smarter than the popular kids — that sticks with you, not the nit-picking voice of God or the over-earnest voice of Hall. Tamblyn's Joan has a graceful yet gawky naturalism (her clumsy cheering-squad tryout was a thing of comedic beauty). She deftly conveys conflicting teenage desires: Joan wants to be special but also to fit in; she wants to be herself but also to become someone else. Watching *Joan of Arcadia* is like finding a gorgeous bonus episode of *My So-Called Life* tucked inside a rerun of *Touched by an Angel*.

ABC'S NEW COPS-AND-CROOKS DRAMA *Line of Fire* (10 p.m., Tuesdays), which is filling the *NYPD Blue* slot for the next few months, tries and fails to muscle in on *Sopranos* territory. Created by Rod Lurie (who wrote and directed the movie *The Contender*), it's a multi-level serial about a group of Richmond (Virginia) FBI agents who are building a case against a brutal crime-syndicate boss. The show is gritty and adult, and it looks terrific, all bled-dry colors and split screens and groovy retro soundtrack.

There's one big problem, though. David Paymer's incongruously wussy-looking mobster, Jonah Malloy, is no Tony Soprano. There's nothing ghoulishly endearing about Malloy; there are no goofy malapropisms to cut the tension; there's no family dysfunction to arouse sympathy, no Jersey swagger to light our fires. Humorless Malloy is just a dead-eyed bastard with the lamest catch phrase in the history of Mob dramas: "That's that with that," he sputters, his way of saying, "End of discussion." If you're going to hang half of your show on a bad guy, you'd better make him *interestingly* bad.

The other odd thing about *Line of Fire* is that for all its gruesome violence, this is a women's show. But it's not being sold that way. There is one reason to watch *Line of Fire*: Leslie Hope's complex, bristling portrayal of Lisa Cohen, the agent in charge of the feds' Richmond office. Like Joan Allen's vice-presidential candidate in *The Contender*, Hope's Cohen is a woman with ambition, appetites, and a past, and she makes no apologies for anything. Hope (who played Jack Bauer's doomed wife on the first season of *24*) doesn't look like any other actress on TV. She's got some miles on her, and she wears them proudly. Cohen's hair is short and efficient, she wears mannish pant suits and sturdy shoes, she cuts to the chase in conversations, and she chainsmokes. You can almost see the tightrope she walks on the job, being a woman and being Jewish: she holds herself very still, knowing she's on a precarious perch.

In the December 2 premiere, the façade parted just enough to reveal the woman underneath. A pretty-boy agent whom we had been led to believe was one of Malloy's thugs comes on to Cohen in a bar. He follows her into the bathroom and they banter, and we realize that he's deep undercover and maybe they once had a thing. Hope makes the tiniest shift in posture; Cohen's impassive authority drops for a few seconds and she becomes cautiously flirtatious. It was an electrifying moment.

Cohen and her team are casting the net for Malloy, but a more interesting battle is shaping up between Cohen and Special Agent Paige Van Doren (Leslie Bibb), a gung-ho rookie out to avenge her husband's September 11 death. In the pilot, Van Doren challenges Cohen's authority (and teases out the older woman's grudging respect) by reporting for work a week early and refusing to leave. I don't care whether I ever see the fish-eyed Malloy again. I am hooked on the uneasy alliance between Cohen and Van Doren. *Line of Fire* would have worked better as a post-modern *Cagney and Lacey*, and that's that with that. ■

cover story

Demons and paradise?

Gregory Gillespie at the Fogg and the Nielsen — and Frances, too

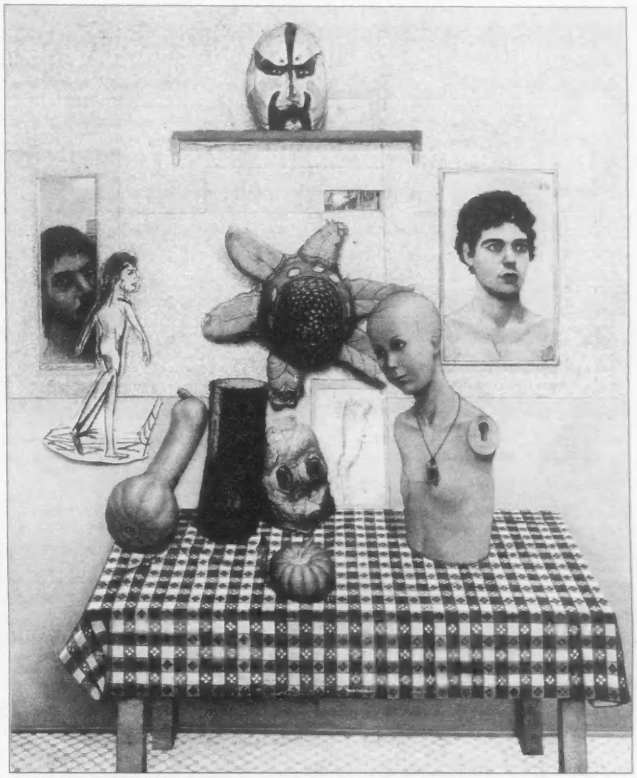
Continued from the cover

viewer takes control for granted; the face we look at takes his entrapment for granted.

I've been paying attention to Gregory Gillespie's work for some time (he died, a suicide, three years ago), and it wasn't until this show that I began to make sense of the voluptuous, articulate, enticing vegetables and fruit that constitute his still lifes and populate his self-portraits. For all their clarity and richness, for all that Gillespie's compositional sense makes his pears and oranges, his eggplants and squash seem like jewels in Tiffany settings, I realize I've always been nagged by a sense of some underlying tension, something unresolved and remote. What ought to satisfy somehow doesn't; what ought to excite ends up merely tantalizing, which over time becomes unsettling. Why?

In *Studio: Still Life* (1978), a green acorn squash sits on a red-and-white-checkered tablecloth. It's positioned at six o'clock among an array of objects that fan out like numbers on a clock face; another squash, this one a butternut, leans against an upright log on the same tablecloth at roughly seven o'clock. When you consider what else competes for your attention in this compelling, complex work — three rough, tribal-like masks, five naked bodies (look hard), and three portraits (the artist, his wife, who's easily mistaken for a boy, and a mannequin) among other things — what's most amazing is the central role the butternut squash plays. Three sizable and realistically rendered Caucasian faces occupy *Studio: Still Life*, and yet it's the gold rind of the butternut squash that comes across as the most genuine flesh. Gillespie's self-portrait at nine o'clock — fleeting, inquisitive, absorbing — seems to have had half its brushstrokes left out. Mottled by red daubs, it looks as if it were in the act of melting. Gillespie's wife, Frances Cohen Gillespie, appears at three o'clock; she looks as frozen in time as a Pompeii fresco, and her skin grows so pale beneath her neck, she almost evaporates. In the same vein, the bust of the armless, hairless, nippleless mannequin at four o'clock — for all that her mouth and her eyes look troublingly human — appears as an unambiguous imitation of the corporeal.

Only the bulbous, tumescent, phallic, luminous, common butternut squash looks palpable and real. Its skin is neither breaking apart nor vaporous nor lacking articulation. Its surface dances with highlights and shaded gradations; its textures range from the glassy smoothness of its neck to the coarse crenellations of its stem. It's the only object of the six on the table that makes the tablecloth crease. It doesn't appear painted within the frame so much as imported from the garden. And indeed, it *was* imported — not from the garden, but from a different painted surface altogether. The distinctness of the butternut squash can be attributed in part to the fact that it's been fitted, puzzle-like, into the surface of the larger frame. Gillespie regularly embedded cut-outs; stand close to *Studio: Still Life* and you see that not only was the butternut squash imported but so too were the portraits of the Gillespies as well as the shelf in the upper quadrant. The distinctness of various elements' contours is related to their having been brought in from the outside, yet only when you're up next to the painting can you see where it's been incised.



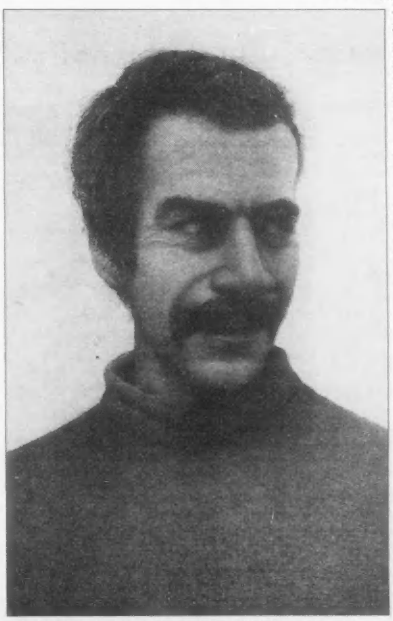
STUDIO: STILL LIFE (1978): *for all the complexity of this painting, you can't take your eye off the butternut squash.*

"Life As Art: Paintings by Gregory Gillespie and Frances Cohen Gillespie"
At the Fogg Art Museum, 32 Quincy Street, Cambridge, through March 28.

"Demons and Paradise"
At the Nielsen Gallery, 179 Newbury Street, Boston, through January 17.

It would be easy to start riffing on the symbolism of the squash in *Studio: Still Life* — how its stem points in the direction of the artist, how its pear shape suggests both female and male (in his full-bodied self-portraits, Gillespie often appears with a woman's hips and shoulders). Yet what strikes me as the most riveting thing about *Studio: Still Life* — beyond the three haunting portraits, beyond its subtle physical manipulations, beyond the antic, Bosch-like bodies and the homy kitchen table and the grotesque masks — is the way the squash pulls at your eyes. Its precision, its brightness, its pure delectability dwarf the rest. It's more alive than the artist or his wife or the room in their home and the objects they've acquired to fill it. And it's dead.

Smoldering unhappiness, lifelessness where there ought to be vitality, stalk Gillespie's frames and make a serious, protracted study of his work a test of one's own fortitude. I knew Gregory Gillespie only briefly near the end of his life; he was both handsome and attractive, open and engaging. Yet to see his self-portraits is to see someone else entirely, or many someone elses. They're connected to one another by a common thread of emotional and spiritual incarceration. Gillespie's is the hopelessness and the strength of the big cat behind bars. Everything that ought to be pleasurable — food, sex, movement, acclaim — is tinged with defeat.



SMILING SELF PORTRAIT (1983): *Gillespie's sweater, his forehead, his temples, even his teeth look blanketed in hair.*

Perhaps that defeat is nowhere better appreciated than in his regard for his own body. Shirtless (as he was mercilessly wont to depict himself), Gillespie's torso looks as pale and flaccid as a worn towel. The lack of muscle tone itself seems an exaggeration. For Gillespie, the body, like every other object he painted, must be understood as a metaphor. His goal was always the drama of his own experience; for all their exactitude, his paintings are dreams, not documentaries, and his idiosyncratic realism is placed in the service of his apparently infrequent pleasure and recurrent pain.

To understand that the body he painted was more fictive than "real," more about an argument he was making in oil than about a fact he meant to convey, you might observe that though his body weight shifts little, his proportions were always up for grabs. Consider the difference between his 1978 self-portrait and the one that dates from 1985. In the former, Gillespie portrays himself as a bearded, narrow-shouldered man whose head is oversized to the point of qualifying as hydrocephalic. Seven years later, the T shirt's off and in its place a milky-white pattern looks stamped where the flesh not exposed to the sun sags like wet laundry. The neck has grown thin and elongated, and the artist's head now seems too small for the same body. Was the "real" Gregory Gillespie the angry hulk of *Self Portrait in Black Shirt* (1969) or the emaciated junkie-like figure in *Self Portrait on Bed* (1973–'74)? Is he the brooding hydrocephalic of 1978 or the befuddled microcephalic of 1985? The answer is yes, all of the above. Gillespie's truth is never literal.

His treatment of his own body hair also delivers a sense of his being a caged beast. In *Self Portrait in Studio* (1976–'77), he's clean shaven and short-haired. Otherwise, he's prone to sport bushy mustaches, prominent eyebrows, chin stubble, beard, and unruly, abundant, sometimes shoulder-length hair. It's not the amount of hair that makes him look like a trapped animal but its appearance. In *Smiling Self Portrait* (1983), his hair appears to have become a thin, dark gauze that spreads from his lips and chin and scalp to envelop everything in the frame: his sweater, his forehead, his temples, even his teeth look blanketed in hair.

"Life As Art" also includes eight large oil paints by Gillespie's first wife, Frances Cohen Gillespie, who died in 1998. Oversized cut flowers on ornately patterned bolts of cloth appear as decorous eruptions of color and form in her paintings. They are, however, oddly without texture. The smooth, pliable petals of her chrysanthemums read as if they were identical to the touch as the cushiony velvet of her gloxinia blossoms. The leonine skin of her amaryllis is rendered as though it delivered the same feel as the waxy spikes of her birds of paradise. By comparison with the works of her first husband — and the small confines of the exhibit make it difficult not to compare — her paintings seem facile, almost complacent.

Fortunately, there's more of Gregory Gillespie to be seen. "Demons and Paradise" at the Nielsen Gallery offers up a whole other set of the artist's self-portraits and tableaux, including his undated *Sculpture Relief Stick Box*, which may qualify as his most outrageous and chilling work. ■

Gabba-gabba hey!

Neal Pollack's history of rock

BY CLEA SIMON

Inside every rock critic — perhaps inside every thinking rock fan — are two dueling personae. There's the intellectual, the history-minded listener, who seeks to follow her or his favorite tunes back to their roots, usually in some deep Delta sound. And there's the fun lover, the hedonist, who just wants to enjoy the beat. That's the fan who says, as in the motto of Stiff Records, "Fuck art, let's dance!"

Satirist Neal Pollack understands this dichotomy, and he's given voice to both personalities in the hilarious *Never Mind the Pollacks*. This incredibly silly, often filthy book, a tour de force through rock's spotty history, features a wild-man critic named Neal Pollack who stumbles, drugs, and sleeps his way through almost every major pop-music moment of the past 50 years. Elvis? Played Neal's bar mitzvah. Jerry Lee Lewis? The Memphis star was briefly married to Neal's mom. Dylan, once the '60s kick in, has issues with Pollack, partly because Neal steals the love of Joan Baez. When they break up, Neal finds himself in London with the Rolling Stones, and then back in New York for Warhol's Factory and punk's artsy anarchy. Iggy Pop? A shy high-school student until Pollack gets his hands on him. Kurt Cobain? An ignorant wimp.

But if Pollack lives the life, it's his highbrow nemesis, Paul St. Pierre, who makes this book possible. Paul is the pretentious ego to Neal's id, an establishment critic, perhaps the John Rockwell to Pollack's Lester Bangs. As a recognized cultural commentator, St. Pierre gets e-mails from his editors at the *New York Times* that say things like: "We haven't interviewed Sam Phillips in nearly two years. . . . Our readers demand roots-music coverage."

ELIZABETH MALBY

FAST AND FUN: *like a Ramones song, Pollack's rock-and-roll satire revels in velocity and cheap laughs.*

Never Mind the Pollacks: A Rock and Roll Novel
By Neal Pollack. HarperCollins, 270 pages, $23.95.

For reasons that are eventually made clear, St. Pierre is haunted by Pollack and sets out to write Neal's biography (which will follow Paul's masterwork, *"The Threepenny Hip-Hopera*, which compares the sociopolitical roots of Chuck D's work with those of Kurt Weill's"). After Pollack's untimely but not unexpected demise, three days before Kurt Cobain's death, St. Pierre is the only one who can trace Pollack's incredible adventures and chart his often undervalued influence on every major pop-music movement. "My research skills are impeccable," says St. Pierre, but there are darker secrets hidden within his obsession.

Pollack's life, as we recount it with St. Pierre, was a mess. Much of the book consists of him doing drugs or recovering from their effects. As a result, *Never Mind the Pollacks* reads like a Ramones song: it's fast, it's not too serious, and it's really, really fun. When Pollack wakes after a binge, he's terrified by the image he sees over the sink: "a hideous goblin, its face a mottled mess of hair patches and dried puke," until he realizes, "Wait. He was looking at a poster of Iggy Pop."

Many of the less obvious jokes are aimed at insiders. For readers of rock criticism, there are numerous send-ups of famous critics. St. Pierre cribs the real Jon Landau's summation of Bruce Springsteen, except that where Landau referred to seeing Springsteen as the future of rock, St. Pierre writes (in the *Phoenix*, no less): "I have seen Bruce Springsteen, and he may just have a future in rock 'n' roll."

For rock fans, there are numerous song parodies, some silly, some dead-on, such as a Pollack-penned ballad of justice gone bad that, it's clear, will be the basis for "The Lonesome Death of Hattie Carroll" once the jealous Dylan gets his hands on it. A fake discography completes the illusion, but its construction sounds so real that Boston music fans may soon be looking for the lost Mission of Burma album *Only About 15 People Showed Up* on the local Ace of Hearts label.

How readers will react to the fictional Pollack's careering through history, Zelig-like, will depend largely on how they feel about the music scene the author parodies. For this former music critic, when Pollack goes on tour with the Minutemen, the endless indie-rock suffering begins to pall. The author also fudges the occasional fact: Elvis's mother was still alive when he enlisted. And Pollack's history (and his namesake's experience) has an East Coast bias. The late-'60s San Francisco psychedelic scene is slighted, as is most of the Los Angeles punk of a decade later. Still, so much is crammed in here — like cat treats into Pollack's two spoiled kitties, Max and Kansas City — that if any part drags, well, the scene soon changes. All that remains, in fact, is the quest for the truth, the real music, the soul of rock and roll. And that song, as the fictional Neal Pollack would never admit to saying, remains the same. ■

Adulterers, unite?

Laura Kipnis's anti-monogamy polemic

BY JOHN H. SUMMERS

The title of Laura Kipnis's *Against Love: A Polemic*, advertises its tone and theme. The book, however, does not make a contribution to public reason, the usual function of polemics, so much as it dramatizes a mood. It succeeds brilliantly. No recent publication more perfectly unites the stylized despair of urban singles with the hip anti-intellectualism of academic radicals. Think of it as a companion to *Sex and the City*. If you appreciate that show's attitude, this is the book for you. Then again, if you believe in Sarah Jessica Parker, you have bigger troubles than love to contend with.

Everyone will recognize some truth in Kipnis's complaint. Despite revolutions in sexual mores, she says, one thing has remained the same: we are expected to find love, pledge fidelity, and settle down into monogamy. So we get clapped into couples by therapists and moralists, only to find that sex with the same partner gets boring. The flames of passion die down while the cost to our freedom rises higher. Kipnis supplies a list of things we "can't do" in the "domestic gulag," everything from smoking pot to watching infomercials. From such strains, ambivalence sets in, and once ambivalence sets in, all is lost — until we try again.

Against Love: A Polemic
By Laura Kipnis. Pantheon, 218 pages, $24.

KIPNIS'S COMPLAINT: *no recent publication more perfectly unites the stylized despair of urban singles with the hip anti-intellectualism of academic radicals — but is that a good thing?*

This cycle of loss and gain is worthy of Kipnis's sardonic adjectives. The trouble starts when she finds heroism in the wreckage: adultery. "After all," she writes, "if adultery is a de facto referendum on the sustainability of monogamy — and it would be difficult to argue that it's not — this also makes it the nearest thing to a popular uprising against the regimes of contemporary coupledom."

Is she serious? Yes and no. A "Reader Advisory" blasts today's "uniformity of opinion" and posits Kipnis as a maverick kicking dirt in the face of society. Thinkers from Karl Marx to Martin Heidegger are cited on almost every page, but they're invoked for their prestige value. Kipnis introduces her cast of stars with the razzle-dazzle of a real-estate agent walking a client through a Manhattan townhouse. "Psychological interiority" and "materiality of triangulation" have no purpose amid her otherwise breezy, conversational prose except to intimidate credulous readers into believing in the author's superior intelligence.

This is the stock-in-trade of today's academic left. But showy vocabulary mixed with a disinclination to assume responsibility for ideas enlarges the distance between intellect and wisdom. At one point, Kipnis rediscovers the obvious: adultery causes pain. "Still, conflicted desires and divided loyalties don't present a pretty picture when seen up close. . . . " Still, she argues, falling in love "doesn't just mean committing to another person, it means committing to certain emotional bargains and trade-offs also, some of which prove more workable than others." She calls for annual contracts to replace vows, and she casts sexual experimentation as a legacy of Marx. In fact, Marx opposed the sexual experiments of 19th-century utopian socialists; he believed their vision of the individual as a free agent reproduced the theory of exchange embedded within liberal theory. What does this mistake mean in practice? In *The Art of Loving* (1956), Erich Fromm explained that under capitalism the "marketing personality" dominates. The habit of calculating costs and rewards (Kipnis's "bargains and trade-offs") poisons intimacy. We approach love not as a capacity but as an object — a commodity. Instead of cultivating relationships, we exchange "personality packages." Fromm's book remains in print, a brilliant antidote to dating services and reality-television shows.

If the standard must be "what works," it's worth remembering that alternatives to monogamy have also failed. Ambivalence, uncertainty, and complexity raise obstacles to the best-laid plans, and the emptiness of modern life shows an ever-changing face. Faced with these difficulties, narcissists collapse into themselves because they harbor childlike fantasies of omnipotence. They experience all obligations as impediments. Suffering degenerates into despair; shame feels like humiliation.

Mature love, by contrast, demands the kind of spiritual strength for which modern society makes no provision but which characterizes all great striving. If this amounts to conservatism, so be it. In this passionless age, radicals walk in many disguises. ■

classical

Touching the heart

Lorraine Hunt Lieberson and Peter Serkin melt the ice

BY LLOYD SCHWARTZ

"Toccami quà" — "Touch me here" — Mozart's peasant bride sings, pointing to her heart, offering her new husband a balm for the wounds he's received from Don Giovanni. This was the heavenly/sexy conclusion of the final encore sung by Lorraine Hunt Lieberson, to the heavenly/sexy accompaniment of pianist Peter Serkin, in their December 7 FleetBoston Celebrity Series recital at Jordan Hall. And the heart is just where those souls who braved the cold, the shoulder-high mounds of snow, the ankle-deep slush, and the slow subway and bus rides to hear these beloved artists had been touched all afternoon. This was surely the most eagerly awaited recital of the season, and though close to a quarter of the ticket holders couldn't make it, those who did were grateful that it wasn't cancelled and thoroughly rewarded for their efforts. A couple of days later, the rewards continued when Lieberson, this time with her husband, composer Peter Lieberson, appeared for an illuminating public discussion and master class sponsored by Harvard's Music Department and Office for the Arts.

The concert was full of surprises. The performers made their entrance, then Lieberson seemed to be centering herself, going into a kind of trance, a long moment of silence, before her glorious voice and smile slowly filled the hall like a soft hand filling a glove, or a tender caress taking everyone into its embrace. "Unbewegte laue Luft" — "Motionless balmy air" — is how Brahms's love song begins; but that "deep calm of nature" hides a breast swelling and veins rushing with "more ardent desires." At the turning point, Lieberson broke the stillness with a swell of intense, importunate desire, and Serkin's held-back trills overflowed into passionate fullness. What a way to bring a tired and chilled audience into the world of music! Two other Brahms songs followed: the exquisitely erotic lullaby "Ruhe, Süßliebchen" ("Rest, My Sweet Love"), with its rockaby piano and its rising refrain, "Schlafe, schlaf ein" ("Sleep, go to sleep"), floating upward, then falling like a breath; and the fervent dialogue of plighted troth, "Von ewiger Liebe" ("Of Eternal Love").

Lieberson is probably the world's greatest living Handel interpreter, so he wasn't far behind, with a recitative and aria from the cantata *La Lucrezia*: first the noble Roman matron's curse against her rapist, in which the last word of the line "May the air he breathes become infected" ("infetti") sails off into volleys of flamboyant coloratura, which Lieberson turned into an incantation of outrage (later, in the repeat section, she began rocking back and forth from one foot to the other); then Lucrezia's suicide aria, which Lieberson began in a voice almost completely drained of color. Her dark low tones (not just growls) were as impressive as her glittering high notes. And Serkin made the orchestral reduction sound as if it had been written for the piano.

The first half ended with Debussy's *Chansons de Bilitis*, his setting of three Pierre Louÿs poems about a young girl's encounter with the demigod Pan. Serkin's delicate and eerie rippling provided the atmosphere Lieberson was breathing. In "Pan's Flute," you could hear the voice of innocence suddenly made aware of guilty pleasure ("My mother will never believe that I have spent such a long time searching for my lost belt"). In the second song, "Le chevelure" ("The Hair"), the girl relates the erotic dream Pan has confided to her about how her long hair has bound them together in rapture. The last word of the song is "frisson" (which should be translated only as "frisson"). After the final, hushed piano chord, Lieberson opened her mouth in an unspoken "O." The last song is "The Tomb of the Naiads," the most mysterious of the three, in which Pan speaks to her chillingly of the death of the Satyrs — "the Satyrs and the Nymphs as well."

OPENING THE HEART: *Lieberson was equally uninhibited on stage at Jordan Hall and in front of students at Harvard.*

At Tanglewood last summer, these Debussy songs were staged by countertenor/director Drew Minter. Lieberson was, I've been told, barefoot, and Minter, costumed as Pan, circled her as she sang. Minter was having shoulder surgery and couldn't appear in Boston; I'm sorry I missed the Tanglewood event. But Lieberson's performance, yet another glimpse of her incomparable understanding of Debussy's stylistic half-light after her astounding performance of Mélisande in this fall's BSO concert version of *Pelléas et Mélisande*, was entirely, magically self-sufficient. You could "see" in her voice, in her look, what she heard the piano depicting.

Five years ago at Jordan Hall, Lieberson sang two songs written for her by her husband — settings of two of Rilke's *Sonnets to Orpheus*. There are now five settings, under the title *Rilke Songs*, completed in 2001. This was the Boston premiere. Peter Serkin has been a life-long friend of Peter Lieberson (20 years ago he played the premiere of Lieberson's First Piano Concerto with the BSO), so these songs take full advantage of the extended range of two performers the composer knows and loves deeply. The poems are about the possibility of transformation, and they're written in a language that is abstract yet powerfully emotional. The settings are a sort of sinuous, hypnotic recitative, a musical continuum that includes great outbursts and telling silences, the performers interacting in a spectrum of nuance. At the Harvard discussion, Peter Lieberson called the poems "heart language." The Celebrity Series program didn't include Lieberson's program note, which might have helped make this complex cycle a little easier to absorb on a first hearing. I couldn't put it all together yet. Now I need to — *want* to — hear these songs again. (*Rilke Songs* has been recorded by Bridge Records, with Lieberson and Serkin, but no one knew when it would be released.) "Lorraine can do anything," the composer exclaimed at Harvard. "I wouldn't say that," the singer countered. "I wouldn't want you to put a high C in."

The program ended with another group of unusual items — three songs (one in French, two in German) and a late Masonic cantata by Mozart. The songs are often performed — when they're performed at all — as charming throwaways. But with Lieberson and Serkin, "Dans un bois solitaire" ("In a Lonely Wood") became a dark comedy about awakening love ("Love wakens easily," the singer admits when he rouses an irritable Cupid from a deep sleep). Serkin's thunderous rumblings made "When Louisa burns her faithless lover's letters" sound like something out of *Don Giovanni*, and Lieberson, who sang the betrayed Donna Elvira in the Peter Sellars/Craig Smith *Don Giovanni*, brought to this song that character's impulse at self-dramatizing. "Abendempfindung" ("Evening Thoughts") is one of Mozart's best songs, and Lieberson and Serkin conveyed its deep sense of wonder at the passing of life.

Oddest of all was the cantata, *Die ihr des unermeßlichen Weltalls Schöpfer ehrt* ("You who honor the Creator of the Infinite Universe"), K.619, written at the same time as *Die Zauberflöte* and just after the beloved choral motet *Ave verum corpus*. The opening grand piano fanfare was followed by a grand ecumenical vocal exhortation to listen to the trumpet of the "Lord of All," whether he be called "Jehovah or God, Him Fu or Brahma." The lovely Andante movement, "Love me in my works!", brings us directly into the musical world of *Die Zauberflöte*. One of the key words is "Wahrheit" ("truth"), the very word the captive Pamina uses as she advises the more practical birdcatcher Papageno. The cantata ends with celebration of the achievement of "life's true happiness."

The absence of Drew Minter meant that we weren't going to hear the encore he and Lieberson did at Tanglewood, the great duet from Handel's *Giulio Cesare* that Hunt participated in with stunning effect in the famous Sellars/Smith production. But we got Schumann's "Widmung" ("Dedication" — a poem by Friedrich Rückert); "Deep River" — very quiet, with Lieberson's reverberating low notes on the word "Lord"; and finally, what Lieberson called her favorite aria, "Vedrai carino" ("You'll See, My Dearest"), Zerlina's promise of a private cure for husband's wounded body, from *Don Giovanni*. "It doesn't taste yucky," Lieberson translated, "and the pharmaceutical companies don't know how to make it." She sang the role once opposite José van Dam, but now approaching 50 (in March), she feels she's too old to sing the part on stage, and she sang it in a slightly lower key. But it was meltingly beautiful, not in "the ditzy soubrette style" she referred to at Harvard but as "the most beautiful lullaby ever written." Serkin's trills, too, captured Mozart's mixture of tickling innuendo and deep tenderness. It was a sublime conclusion.

At Harvard, Lieberson was open and uninhibited. She confessed that the long pause before her first Brahms song was less about centering her concentration than about waiting for the audience to stop rattling programs. She talked about her work with Peter Sellars and Craig Smith on the two staged Bach cantatas that are now out on a glorious Nonesuch recording (with the Emmanuel Orchestra conducted by Smith): "One of those peak experiences." The cantatas, she said, "don't *need* to be staged, but they couldn't be more operatic" ("Operas of the soul," Smith, who was present, called out). She said she loved "being diverse characters," and that playing Debussy's evasive Mélisande and Berlioz's heroic Dido (a role she performed triumphantly in the Metropolitan Opera's *Les Troyens* earlier this year) "didn't feel like a stretch — they were two aspects of myself." Responding to a question about what Debussy meant by telling a singer to "forget you're a singer," she said, "I like to sing music from any time as close to speech as possible."

In the directly ensuing master class, she advised three singers at various levels of accomplishment about both technique ("Most singers need to work on legato") and expression — the way singers have to "conjure up an actual situation" and not forget the paradox that they are expressing their innermost thoughts and feelings while also "sharing them with the world." She both demonstrated these qualities (ravishingly in songs by Brahms and Schumann and especially in conveying the "inner contentment" of Mahler's "Ich bin der welt abhanden gekommen" — "I Have Become Lost to the World") and shared stories of her own difficulties: staying relaxed, keeping her breath free. "Singing, performing," she concluded, "is about 'heart opening': my own heart — and, hopefully, the hearts of others." ■

An American original

ZZ are back on top

BY SEAN RICHARDSON

"BEARDS, CARS, AND CHICKS": *a new album, a box set, and an upcoming induction into the Rock and Roll Hall of Fame have made this the most exciting year in ages for ZZ Top fans.*

Next March, ZZ Top will be inducted into the Rock and Roll Hall of Fame, alongside chart-topping contemporaries like Prince and Bob Seger. The honor is voted on by music-industry professionals, but "that little ol' band from Texas" have always been the people's choice: they've sold 25 million albums overall, and they earned the RIAA's prestigious diamond award (10 million sold) for the 1983 disc *Eliminator* (Warner Bros.). And they've done it without a single line-up change: ever since they signed their first recording contract, in 1970, ZZ Top have been guitarist/frontman Billy F. Gibbons, bassist Dusty Hill, and drummer Frank Beard.

The recent Rock Hall announcement is an exclamation point on what's been the most exciting year in ages for ZZ Top fans. In September, the band released their first album since 1999 and their 14th overall, *Mescalero* (RCA), which debuted at #57 on the *Billboard* 200 albums chart. A month later, they put out the four-disc box set *Chrome, Smoke & BBQ* (Warner Bros.), which their label calls "the most comprehensive collection of ZZ Top music ever assembled." They're not the first to go into the Rock Hall alive and kicking, but few groups have remained at the top of their game as long as this one.

ZZ Top have always been famous for their playful sense of humor, so it's no surprise that the packaging of *Chrome, Smoke & BBQ* is a howl. The cover looks like a Texas BBQ shack, the box opens up to a plate of sausage, and the 86-page booklet of essays, tall tales, and credits is labeled "menu." For extra kicks, there's a photo flipbook of two scenes from their classic 1980s music videos. Which brings to mind two more projects for the boys to consider in the future: a DVD video collection (1992's fine *Greatest Hits* is available only on Warner Bros. VHS) and an anthology of concert recordings (they're one of precious few rock legends without a live album in their catalogue).

Otherwise, *Chrome, Smoke & BBQ* covers all the bases of the most successful era in ZZ Top history, from the beginning to the moment they left Warner Bros. for RCA in the early 1990s. Disc one starts with Gibbons's earliest recordings, including three tracks by his 1960s psych-rock band the Moving Sidewalks, who are pictured in the booklet with one-time tourmate Jimi Hendrix. Two songs from the first ZZ Top single, which was recorded before Gibbons met Hill and Beard and released on life-long manager/producer Bill Ham's Scat label, appear for the first time on CD. Like most archival stuff, the early Gibbons material is primitive, but his stinging, Texas-fried guitar style is already well on its way to greatness.

Once Hill and Beard were aboard, ZZ Top signed with London, which at the time was also the Rolling Stones' label. On their five London albums, the band established the sound — a gritty, blues-based boogie — that made them a rock-radio treasure. In the booklet, they talk about the inspiration (a famous Texas whorehouse) behind the squealing guitar workout "La Grange," and they contend that "Tush" comes from a word meaning "fine" as well as "ass." Not that either oversexed party anthem requires much of an explanation.

At the end of their first decade together, ZZ Top took a break and left London for Warner Bros., which won control of the band's back catalogue. During the hiatus, Gibbons and Hill grew their signature mountain-man beards, and in 1980 the group re-emerged with *Degüello*, the best album of their pre-MTV career. Named after the Mexican army's battle cry during the siege of the Alamo ("No quarter to the losers," as Rick Nelson explains to John Wayne in *Rio Bravo*), the disc charged ahead with a grimy cover of the old Sam & Dave hit "I Thank You" and the bleary-eyed rager "Cheap Sunglasses." But the country-pop weeper "Leila," from the following year's *El Loco*, is the most telltale sign of the band's impending Top 40 crossover.

Beard's rapturous description of the first time he saw MTV (he and his wife stayed up all night watching because they thought it was a "one-shot deal") is one of the booklet's highlights. The biggest of *Eliminator*'s three smash videos, "Legs," is both a defining moment of the network's early days and the last word on ZZ Top's "beards, cars, and chicks" image. To the chagrin of many rock purists, that album's synth-crazy pulse became the new cornerstone of the band's sound. The twin blockbuster *Afterburner* was even more commercial, competing with label-mates Van Halen for the electro-metal crown on the hits "Sleeping Bag" and "Rough Boy."

Along with their overtly sexual themes, one other element of classic ZZ Top survived the pop transition: Gibbons's sassy blues-rock guitar, which is all over MTV faves like "Gimme All Your Lovin' " and "Sharp Dressed Man." Rock radio remained the band's staunchest supporter, but their songs also started to leak into dance clubs: remixes of "Legs" and "Velcro Fly," both of which actually hit the disco charts, are included in the handful of "medium rare" tracks at the end of disc four. The *Eliminator* formula was running out of steam by 1990's *Recycler*, on which the group said goodbye to Warner Bros. with the stylish hit "Doubleback" and watched their sales numbers fall back to earth.

Chrome, Smoke & BBQ essayist Tom Vickers says it best about the band's four recent RCA discs, none of which is covered on the box set. Referring to the 1996 effort *Rhythmeen*, he writes, "Though the album was embraced by the ZZ faithful, it gathered very little radio play, as the band's primary radio format, AOR (Album Oriented Rock), was dying on the vine and taking many artists down with it." Those of us old enough to remember AOR were indeed happy with the group's new direction, which eased up on the synthesizers and emphasized their blues-rock roots. Even without airplay, they outperformed many of their peers: their RCA debut, *Antenna*, went platinum, and subsequent releases have charted respectably. Last year, their label put out *Sharp Dressed Men*, a stellar tribute album featuring a host of today's biggest country (yes, country) stars.

Which brings us to *Mescalero*, a 16-track, 66-minute blowout that's as ambitious — not to mention eccentric — as anything ZZ Top have done. Named after the Mescalero Apache tribe of New Mexico and featuring vivid cover art inspired by the holiday El Día de los Muertos, the album touches on just about every era of the band's sound: they still love the blues, and they're still not afraid of technology. The opening title track starts with a Texas-size riff from Gibbons that's doubled with maximum distortion by Hill and set to a coolly mechanized drums-and-marimba beat. Gibbons's seasoned croak takes over (in Spanish) from there, followed by a sing-along chorus and a meaty guitar solo. It's rock the way rock used to be, and it doesn't sound any worse just because this kind of music doesn't get played on the radio anymore.

The first half of *Mescalero* follows suit: it's one fine-tuned sex boogie after another, with plenty of big hooks and raunchy guitars. Sometimes it gets too *Eliminator*-by-the-numbers: the back-to-back "Alley-Gator" and "Buck Nekkid" barely register beyond their upbeat, skirt-chasing grooves. The cheating-victim's lament "Two Ways To Play" fares better with its metallic riffs and ominous instrumental break. The band sound most comfortable playing straight blues: Gibbons gets deep with a despairing guitar solo on the ballad "Goin' So Good," and Hill revisits his rowdy, "Tush"-singing persona on the savage "Piece."

On the album's second half, ZZ Top tone down the pop and crank up the mischief. The fun starts with the disc's best *Afterburner*-style wallop, "Stackin' Paper," a funky James Gang homage with rap-inspired lyrics and an ambush of tight vocal harmonies. That's followed by the bright-eyed swing of "What Would You Do" and the vocoder-jumbled roadhouse kick of "What It Is." "Qué Lástima" ("What a Shame") is an elegant border-town ballad with harmonica, a gong, and a tear-stained saloon of a chorus. The band are at their most experimental on "Crunchy," a hilarious parade of English-as-a-second-language vocal samples that gives way to a hyperactive space jam.

Mescalero is rounded out by two zany cover tunes that take its tongue-in-cheek charm to another level. The Otis Redding/Carla Thomas soul nugget "Tramp" gets a low-down spoken-blues overhaul: think "I Thank You" getting launched into orbit. Twenty seconds after the closing "Liquor," the band ease into a steel-guitar-drenched version of the *Casablanca* standard "As Time Goes By," complete with a stately after-hours guitar solo. Gibbons plays it straight, but just in case you think he's turning into fellow Hall of Famer Rod Stewart — who uses the same song as the title track to his new J album of selections from "the great American songbook" — the bearded one closes the disc with the same otherworldly growl that opens it.

Last month, Gibbons appeared on another high-profile new release: *Kid Rock* on Atlantic, where he's credited with "guest vocals and beer" on "Hillbilly Stomp." Radio might not have time for new music from ZZ Top these days, but their appeal continues to cross generational lines. Because as someone will no doubt remark when the Rock Hall ceremony comes around, they're a true American original. ■

All popped up

Apollo Sunshine, Din, and the Loud Family

cellars by starlight
BY BRETT MILANO

It's barely lunch time the day after their appearance at the FNX Christmas show at the Paradise, and as usual, the members of Apollo Sunshine are bursting with manic energy. Another of their rock dreams just came true this morning: they've been signed by the German label City Slang, which means they'll now have European distribution (their album *Katonah* is already out Stateside on spinArt) and enough funds to go to LA and make a video. "It's out of nowhere," says drummer Jeremy Black. "They're telling us, 'You guys want to go to Europe now? Great!' It's really like a fairy tale."

It's been that kind of year for the young trio, who were virtually unknown at this time last year and now have local-headliner status and the start of a national cult following. The turning point was a trio of go-for-broke sets that they did at the Rumble last spring: instead of just playing the kind of tuneful pop that comes naturally, they seasoned their music with proudly noisy jams and wild theatrics. Although they lost to the Dresden Dolls, their set at the final — with strobe lights, balloons, puppets, and a general sense of Sgt. Pepper meeting the Banana Splits — proved especially memorable. The band members have been living in their van for most of the year; at the moment, none of them has an apartment in Boston.

Although they helped establish Apollo Sunshine, those Rumble shows have proved something of a mixed blessing. "We started getting reviews with words like, 'Crazy, zany kooks,' " notes bassist/singer Jesse Gallagher. "The point of the Rumble shows was, 'Well, we're underdogs already. So many people here have never heard of us, so let's make this as ridiculous as possible.' We don't do that kind of thing at every show; when we're on tour, we keep things pretty stripped down." Another side effect of the Rumble theatrics was the start of many Flaming Lips comparisons. "I don't think we sound anything like them," guitarist Sam Cohen points out. "But if you're going to compare us to somebody — hey, the Flaming Lips? Creative band with credibility that hasn't sold out? Cool!" Getting more serious, Gallagher adds, "We're a new band, so it's only natural that we get compared to people. But it's still strange. To us, our music is our whole life. But to most people, we're just this band that sounds like this other band."

HONORED WITH A DVD: *the Loud Family carried the banner of cult-herodom through most of the '90s.*

Still, Apollo Sunshine have absorbed an impressive amount of pop history for a band whose members are all in their early 20s. And they'll gladly own up to being hardcore music geeks. All three had parents with big record collections and all three went to Berklee; all but Gallagher stuck around to graduate. "When I was six, my dad just said, 'Here's my record collection.' I got so addicted to playing albums like [the Beatles'] *Revolver*, so I could listen on the left channel and just hear the horn parts. I remember how scary 'Tomorrow Never Knows' used to sound."

"We get pretty self-conscious about it sometimes — 'Okay, no '60s shit today,' " Cohen admits. "But it seemed like a real renaissance of music, when people were pushing the boundaries and it wasn't just to make money." Adds Black, "What's great is that people come up to us at shows and ask us what music they should check out. I usually send them to the Beach Boys."

But the members say they've never heard two of the latter-day bands they're often compared with, Jellyfish and XTC. And they were let down when they bought a Guided by Voices album after being compared with GbV. "Didn't sound at all like us," says Cooper. "I was thinking, 'Hey, wait a minute — this guy hasn't been through everything we've been through in the last 10 years.' "

But like all the above-named bands starting with the Beatles, Apollo Sunshine have a love of studio experimentation. For *Katonah*, they went so far as to build the studio, a converted barn on Gallagher's parents' property in New Hampshire. "We spent a month laying shingles and breathing in sawdust," Gallagher recalls. "But then we could lie back in the middle of the woods, with nobody to contact us, and smoke a lot of weed." Once inside, they proceeded to forget everything they'd learned at Berklee about modern production and commercial verse/chorus songwriting.

That explains why the album is so dense with overdubs and multi-part songs. "We decided to do a concept album, though there really isn't any concept except childhood flashback dreams," says Black. Adds Cooper, "We had all grown up into music and wanted to make an album for so many years. So we had to get everything in somewhere — back when I played rockabilly, I had this lick I always wanted to play, so where on this album can I put it?"

All three members contributed to the lyrics, though Cohen wrote the line (from "The Egg") that's been quoted most often: "Feel as though I'd like to fuck my way into the womb." He explains, "Sometimes you just think those things. I showed it to my girlfriend and said, 'I love this, but can I really put it into a song?' She said, 'Now that you've shown it to me, you have to.' " Gallagher adds, "That song passed the main test — my mom heard it and she didn't mind."

DIN. There was a time when Carlene Barous had no desire to step on stage. Her older sister Terri was the keyboardist in the popular local band Tribe, and she figured that one rocker in the family was enough. "Then Tribe disbanded and I thought, 'Oh no — I don't get to live vicariously anymore! Now I have to find something to do with my rock thing.' "

PET SOUNDS: *Apollo Sunshine's reputation for "crazy, zany hooks" is something they're trying to get beyond.*

She's since become a member of the Paula Kelley Orchestra, where her keyboards and back-up vocals are a feature of the lush arrangements. But she's also played for the past few years in the punk-pop band Din, who released their seven-song disc *The High End* this month on their own label. Anyone who loves the blend of tough guitars and æthereal melody should be attracted right away. With Barous and guitarist Glenn Steadman splitting the songwriting and ex-Neighborhoods leader David Minehan handling the production, it's loud and emotive with gorgeous hooks. Although she's a life-long Bostonian, Barous's vocals have a touch of vintage California pop about them, and the romantic exuberance makes the opening "I'll Find a Way" a grabber.

"That's the first song I ever wrote," she notes over the phone from Paris, where she's on a business trip for the biotech company she works for. Although Din have a previous full-length disc, she didn't write or sing lead on it; this time she gets four of the seven songs. "When I joined the band, I just wanted to play bass and be the background person — I auditioned and they accepted me, even though my playing was worse than shite. Writing songs probably came out of frustration — I sat down at the piano and came up with some chords that sounded lovely to me, and I had to find a way to bring that to the band." On one of her other tunes, she did let slip a lyric reference — "Thank you, Mr. Grieves" — that reveals her love for the Pixies. "Yeah, Glenn heard that and said, 'You're in trouble, you just plagiarized the Pixies.' Which I probably did, but it was subconscious. I was probably saying something like, 'Be grateful for your despair.' "

The occasional Tribe resemblance is also hard to miss, not least because there are two Tribe sibs in the band (guitarist Bart LoPiccolo's brother Greg was also a Tribe member). "If there was any influence on me, it came from adoring the fact that Terri got as far as she did. I started playing classical piano when I was seven, but I was never a frustrated rock musician or anything like that. It only started coming out when I hit that Britney Spears age — not a girl and not a woman."

THE LOUD FAMILY. Whether they realize it or not, a good number of local pop bands owe a spiritual debt to the Bay Area band the Loud Family, which carried the banner of cult-herodom through most of the '90s. When it came to stretching the emotional and structural possibilities of classic-model pop, the Louds picked up the ball around the time XTC dropped it. Underdog bands like this aren't usually honored with a full-length live DVD, but thanks to the efforts of a few West Coast fans (including director Danny Plotnick, whose wife, Allison Faith Levy, was the keyboardist), *Loud Family: Live 2000* was released this month (it's available from www.125records.com). The disc was shot on the band's final tour, by which time the Loud Family had been together almost a decade, following leader Scott Miller's '80s tenure fronting Game Theory.

It's not the slickest concert DVD you'll ever see. Although the performances are well shot, they were done under less than optimal small-club conditions (apparently nothing from the gig at T.T. the Bear's Place proved usable); and the band interviews show them to be a goofier bunch than one might expect. And though their five studio albums were lush and layered, the Loud Family's shows took on more of a Mission of Burma–like volume and intensity, particularly on this tour. Frustrated by years on the margins, Miller tended to close each show by playing a wrenching solo and then ceremoniously laying his guitar on the stage floor, a moment captured here on "Sister Sleep." Still, the disc tends to accent the camaraderie of the band members, the overall niceness of the fans, and the more exuberant moments of the live shows. You wouldn't guess that a song called "Dee-Pression" could be so uplifting, or that a Moody Blues cover would be such a good idea. Update: Miller is now halfway through making an acoustic album with long-time admirer Aimee Mann for which they've done each other's songs and written one together. ■

Various Artists
Now That's What I Call Music! Vol. 14

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Renaissance Presents Everybody

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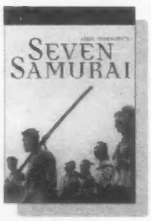

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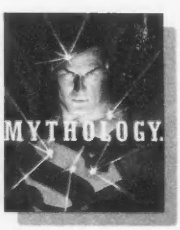

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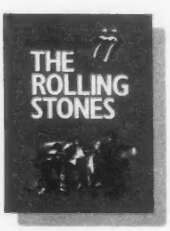

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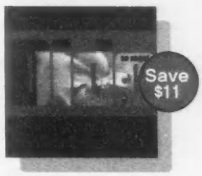


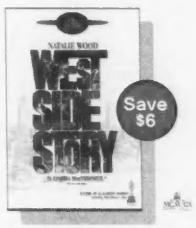
Dido
No Angel

Santana
Supernatural

The White Stripes
White Blood Cells

Alicia Keys
Songs In A Minor

The Producers
DVD



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JOEL VEAK

COOL AS ICE: *those who stayed to the end of the FNX bash were treated to a surging set from Denmark's Raveonettes.*

AN ALTER-NATIVITY HOLIDAY BASH: THE RAVEONETTES, RADIO FOUR, AND MORE

A week ago last Tuesday, at WFNX's "Alter-nativity" show, the little local station that could (and the *Phoenix*'s corporate sister) demonstrated the truth of "Less is more" by doing away with the overkill of a sprawling multi-venue celebration in favor of healthy sampling of some of modern rock's tastiest offerings under one roof at the Paradise. The independent station also included a substantial portion of local treats, creating a well-rounded event. The combination of established acts and local up-and-comers proved that Boston artists are capable of standing toe to toe with internationally established acts when it comes to putting on a good show.

By using both the Paradise's main room and the club's more intimate Paradise Lounge, WFNX created plenty of time and space for the seven acts that shared the five-hour event. There was a steady ebb and flow of fans between the two stages, with those who stayed on to the final act being rewarded with a surging set from the Raveonettes, a duo from Denmark whose cool delivery brought to mind a modern-day Lou Reed and Nico fronting a powerful, guitar-fueled outfit. Setting the stage for the band (an additional guitarist and a drummer have been brought on board for their current US tour) were Radio Four, a punkish NYC-based outfit whose Gang of Four–style attack has given way to less strident grooves that recall the *Sandinista*-era Clash and the club-inflected beats of Mick Jones's Big Audio Dynamite.

Dressed all in black and projecting an icy sense of detachment, the Raveonettes were equal parts style and substance. Dark-hued guitars churned atop piles of sampled beats and pounding drums that anchored simmering melodies as warm as the duo's demeanor was cold. The more down-to-earth boys in Radio Four also relied on a complex percussive attack as they launched wave upon wave of serrated guitars from a backdrop of syncopated club beats. On one of the more disco-fied numbers, guitars gave way to keyboards, and that afforded the set some diversity.

If Gang of Four have become a less obvious influence on Radio Four, then Read Yellow picked up the slack with their frenetic performance. The Amherst-based band, whose homonymous debut EP was released by the local Fenway Recordings earlier this year, relied on a razor-sharp guitar attack and a muscular rhythm section to make their point. They went off like a musical firecracker in the Lounge and kept the energy level high for the duration of their set, and they were every bit as compelling as the big room's headliners.

The evening's one scheduling snafu occurred when the local band Loveless — a relatively new entity fronted by Expanding Man's Dave Wanamaker and featuring Jennifer Trynin on guitar — commanded a near-capacity crowd in the Lounge with grabbing guitar grooves and Wanamaker's tough vocals while the lesser-known Swedish band Mando Diao struggled to get people's attention in the big room. By the time Loveless were done and the crowd (including myself) returned to the main stage, Mando Diao's melodic guitar-fueled set was almost over. What followed was the turntablist-with-vocals stylings of Audio Bully, a duo who seemed a little out of their element on this mostly guitar-based rock bill. Nevertheless, they did use club beats to create recognizable songs with, at times, rockist leanings.

The opening slot went to the local band Apollo Sunshine, a trio who pray at the Elephant Six altar with their avant-retro, slightly dissonant take on classic pop. They've already snagged a deal with spinArt for their debut release, *Katonah* (see Brett Milano's profile in "Cellars by Starlight"), and though their oddball delivery is something of an acquired taste, their hooks have been sharpened by all the touring they've done to support the new album. At the rate they're developing, don't be surprised if they're headlining events like this by the end of 2004.

— Tom Kielty

SEAL: NAKED POP

Britain's Seal, touring in support of his new *Seal IV* (Warner Bros.), brought his purist's version of pop-musical performance to Avalon last Thursday night. A fairly full house (less crowded than for house-music Fridays but officially a "sold out" show) of young-to-middle-age adults greeted him. Seal offered no laser beams, no stagy clothing or video-camera screens, no dance routines or pyrotechnics. He came on stage wearing black pants and a sleeveless black jersey, a microphone in his hand or, occasionally, an acoustic guitar on which he played rhythmic runs and country-ish chords reminiscent of Neil Young. And he sang in a gravelly, often husky voice that could recall, in its depth and tonalities, a classic Ray Charles. At other times, his vocals revisited the Righteous Brothers and his music the music of Jim Morrison, the Pet Shop Boys, even M People — all of it played without any embellishment and sung lovingly, without the slightest irony or distraction. It was a musical renovation of a '60s and '70s America that America itself, with its embrace of hip-hop and child-prostitute pop, has rejected but that still commands the loyalty of European fans like Seal's home audience.

Seal appeared at FleetBoston Pavilion in the mid '90s, when his hit singles "Crazy" and "Kiss from a Rose" outmuscled the then fashionable neo-soul of Terence Trent D'Arby. He performed both songs again at Avalon, but though "Crazy" still boasts the anthemic intensity that forged the first bond of affection between him and his fans, his new material (as well as "Killer," a pre-"Crazy" 1990 song from his years as a presence in the British house-music scene) expressed his affirmations of love much more deeply. The Seal of today has resurrected a variety of '60s soul, folk, and disco that he incorporates into house-music rhythms, Europop atmospherics, or both. His music makes up in breadth and sturdiness for what it eschews in visuals.

At Avalon, the crowd raised their hands for the pumping "My Vision," the sublime melodics of "Love's Divine," and the intimacy of "Don't Cry"; they danced to "Get It Together" and "Heavenly"; and they raised their hands *and* danced to the gothic atmospherics and deep-house beat of "Killer." This song especially recalled the art-rock orchestrations, gothic electronics, and otherworldly obsessions that dominate the music of France's Mylene Farmer, with whom Seal, in 1999, sang the duet "Les mots" that resurrected his career. He did not include "Les mots" in his Avalon set. Jim Morrison, who lies buried in Paris's Père Lachaise cemetery and whose gloomy rebelliousness continues to dominate much of French pop, would not have approved.

— Michael Freedberg

MARK MORELLI

FIRED UP: *on the* Folk Blues Festival *DVD, Otis Rush sings one loud, long note that is one of the most arresting sounds ever to come from a human mouth, then plays guitar the way Eric Clapton still wishes he could.*

DVD does it right

The American Folk Blues Festival 1962-1966 and *Blues Story*

BY TED DROZDOWSKI

If you're a blues fan, imagine the thrill of seeing Howlin' Wolf live, or Magic Sam belting out his classic "All Your Love," or Big Mama Thornton, John Lee Hooker, and J.B. Lenoir in a harmonica showdown. If you're not, consider how these performers all played a role in influencing popular music as you know it, and how special an opportunity it would be to see them perform.

Two new DVD programs add up to a visual and sonic fantasyland for blues lovers and those with an interest in formative rock and roll and R&B. They also provide a welcome challenge to the recent PBS-TV series "Martin Scorsese Presents the Blues" — seven films that altogether failed to tell the music's story or provide insight into the lives, creative or otherwise, of the people who made it.

A complaint I've heard from many Boston-area musicians regarding the PBS blues series is that relatively few major blues artists were interviewed or shown in performance. It's typically the performances of the great blues men and women that offer the deepest view of their art and the passions that fuel it. The two-DVD set *The American Folk Blues Festival 1962–1966* (Experience Hendrix) brims with great stage turns by Wolf, Muddy Waters, T-Bone Walker, Sonny Boy Williamson, Willie Dixon, Sunnyland Slim, Sippie Wallace, Mississippi Fred McDowell, Otis Spann, Big Joe Williams, Lonnie Johnson, and that aforementioned harmonica throwdown — which, by the way, Big Mama wins. Most of them were recorded in a small TV studio in Germany while the artists were in that country on the "American Folk Blues Festival" package tours that alerted European audiences to the excitement of American blues.

Sometimes the artists appear in set pieces, so we see Sonny Boy Williamson walking past cotton bales in a fake riverfront town before he blows a few harp licks and strolls into the fictional tavern where Sunnyland Slim and Willie Dixon are holding court. And Wolf plays in an approximation of a smoky bar, after closing time, with his great guitarist Hubert Sumlin by his side. But some of the most exciting moments, like Magic Sam playing his shivery signature "All Your Love" on Earl Hooker's guitar, take place before auditorium audiences. Otis Rush simply steps up to the microphone and sings one loud, long note that is one of the most arresting sounds ever to come from a human mouth. Then he reinforces his impact by tearing scalding notes from his guitar — playing the way Eric Clapton still wishes he could. None of these 37 performances is slack, and many of them crackle with virtuosity and grace. Even the oldest performers on the bill, the guitar innovator Johnson and the tart songbird Wallace, are in top form — which makes this rare footage all the more welcome a discovery. And there's the mysterious and legendary Earl Hooker plying his nimble-fingered trade on the fretboard.

The American Folk Blues Festival 1962–1966 gives us a look at members of the first and second generations of electric blues, and a few of the pioneers. Another DVD, the single-disc *Blues Story* (Shout Factory), takes the narrative documentary approach to the music that many hardcore blues fans wish Scorsese had. ("He could have done what Ken Burns did for jazz, but he blew it," one disgusted veteran musician, who has played with Muddy Waters and other greats of the genre, recently told me, his voice dripping with indignation.) *Blues Story* seeks to explain the music's evolution from the sounds of slavery to the present, providing performances and interviews with 24 artists, from the late Mississippi fife-and-drum-band leader Othar Turner to B.B. King and the contemporary juke-joint activist and songwriter Willie King. Parts of the movie run out of gas, but not when such colorful personalities as Clarence "Gatemouth" Brown and R.L. Burnside are dissecting and practicing their art. Also, the testimontials of now-gone performers like Delta harp blower Willie Foster and the classic songwriter Lowell Fulson are invaluable and enlightening. This documentary by director Jay Levey was also shown on PBS, but without the backing of Volkswagen or Microsoft's Paul Allen, it was treated like a closeted, infirm sibling of the Scorsese project by public TV. The bottom line is, it has plenty of muscle on its own. ■

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A tale of two bands

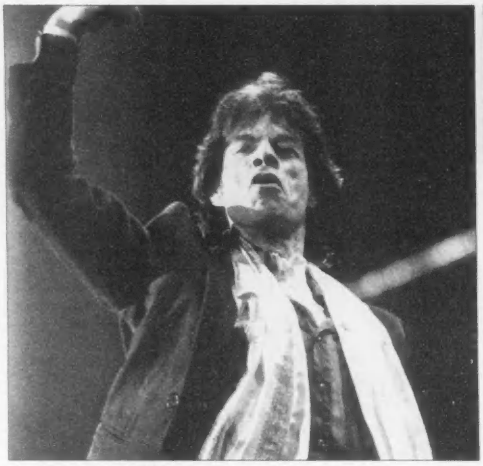
The Rolling Stones and Coldplay on DVD

pop rocks
BY MATT ASHARE

You couldn't really ask for two more divergent outfits. The Rolling Stones are veteran blues rockers who have weathered four decades not by following trends, though they have done some of that, but by playing the same riffs over and over and becoming something akin to a corporate entity. As Keith Richards jokes in the documentary portion of the new Stones DVD collection *Four Flicks* (TGA), he doesn't even see the other guys when the Stones aren't "working." And Coldplay are the rock band of the moment, Brit-poppers who have just passed the crucial test of their second album and are now in a position to make another CD. Most people wouldn't know Coldplay's singer if you gave them both of his names — Chris Martin. But those who do are passionate about his songs, his voice, and his band.

From these two very different bands come two of the best and most insightful DVDs of the season. The Stones set is a massive four-disc box that includes a full-length documentary and three live concerts as well as a bunch of special features. The Coldplay DVD comes in an unassuming case that includes a short documentary, a live concert, and a bonus CD with a few previously unreleased tunes.

Even if you were lucky enough to score tickets to the 2002/2003 "Licks" tour, chances are you got to see only a third of what Mick, Keith, and the, uh, boys had thrown together this time around. Well, nothing is "thrown together" in the world of the Stones: the drug busts and the debauchery of the '70s have given way to carefully planned corporate events. Aiming to break new ground, the band mounted three tours at once: a stadium tour, an arena tour, and theater tour. Each was its own production, with different sets and set lists; each had its own selling point.



SELECT A STONE: Four Flicks *offers multiple concerts, set lists, a documentary, and even camera-angle choices.*

Four Flicks breaks new ground of its own: it's one of the first generation of DVD box sets. The band added a little controversy to the project by making a deal with Best Buy: the electronics chain has exclusive rights to market the set, and the Stones, no doubt, are getting a bigger cut of the action in return. The only real surprise is how effectively *Four Flicks* accomplishes its goal, which is to give fans an inside look at what it takes to pull off a Stones tour (now and in years past). The band deals candidly with this on disc one, the documentary, which has plenty of interviews with Mick, Keith, Charlie, and Ron. Then it's on to the shows, which get one disc each — from London's Twickenham Stadium to NYC's Madison Square Garden to the Olympia Theatre in Paris. The sets *are* reasonably different, special guests like Angus and Malcolm Young, Sheryl Crow, and Solomon Burke turn up to add spice from time to time, and each disc features short segments where Mick and Keith talk about the genesis of some of the songs. Plus, for the real musos, each set has the "Select a Stone" feature — one tune on which you can pick the camera angle that lets you watch your favorite Stone.

The Coldplay DVD is a more straightforward affair — with only two albums to draw on, they can't play a different set every night. But for a Brit band whose rise to US stardom was a about as sudden as it gets, they've held up remarkably well. And that's the story this DVD's documentary tells about the shy, small-town guys who broke big and figured out how to manage. Coldplay were the right band at the right time with the right songs: as a guitar-pop outfit fronted by a waifish, introspective singer blessed with a soul-rending falsetto à la Thom Yorke and a debut album that became available just as Radiohead were releasing the first of two experimental, relatively tuneless CDs, they were the group that radio turned to, especially since they had a song called "Yellow" that hung Chris Martin's yearning Yorkean vocal on an urgent guitar. The rest was as unstoppable as Radiohead's first ride to the top of the charts.

What's refreshing about *Live 2003* is that Coldplay don't seem to have reacted to stardom with the same disdain that Radiohead did. Instead, the 17-song live set reveals just how well Martin — who like his mates was little more than a shoegazer when *Parachutes* (Capitol) hit in 2000 — has adapted to the role of dynamic frontman. He's no Mick Jagger, but he's engaging in his own quietly charismatic way, relying on the immense power of his voice, whether he's strumming a guitar or pounding a piano. Shooting a documentary mostly in black and white and splicing together backstage footage in a frenetic fashion might not have been the best way for Coldplay to distance themselves from Radiohead — that's what Radiohead did in *Meeting People Is Easy*. But Coldplay, unlike Radiohead, seem to be having fun with their fame. And that in itself is refreshing■

Resurrecting race

Eminem raps on the grave of Tupac Shakur

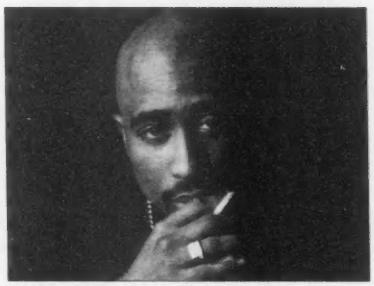
Frequencies
by Josh Kun

On the soundtrack to the documentary *Tupac: Resurrection* (Interscope), there are four Tupac songs produced by Eminem. On one of them, "One Day at a Time," Eminem doesn't just bring Tupac back to life through a mixing board — he joins him on the mike and forces him to take part in a conversation Tupac might never have chosen to have. The song goes beyond grave robbing. It's a biographical hijack.

Tupac's verses deal with violence against black youth and the drug infestations of black neighborhoods. He raps about "communities in need," about staying "focused on the prize." He says "we" over and over, and there's never any doubt that his "we" is a black "we." "We'll never get our day until we learn to pray," he preaches.

When Eminem takes over, he also refers to a "we," but it's not Tupac's. "If we could only learn to take our anger and hate," he raps. But whose anger and hate? If he, a white MC, is not speaking for blacks (and let's hope he's not), then who is he talking about? His "we" is a hip-hop "we," which in 2003 is not a black "we" at all but a collective identity commonly described as being beyond race and rooted in things that are easier to market: style, language, and, of course, class, which more than any affect of blackness has long been Eminem's ghetto pass across 8 Mile.

"I don't make white music, I don't make black music," Eminem said on 2000's "What I Am." "I make fight music for high-school kids." That this makes no sense doesn't matter: he's telling America that making fight music means that race is no longer an issue. But Eminem is still a white MC making black music, and Tupac, dead or resurrected, is a black MC who made black music.



THUG LIFE? *Eminem's "duet" with Tupac obscures the latter's legacy of black radicalism in favor of Em's brand of white narcissism.*

In his new biography of Eminem, *Whatever You Say I Am* (Crown), Anthony Bozza joins Eminem in forgetting that this difference actually means something. Eminem, Bozza writes, "represents the current paradigm of race consciousness in America, whereby skin color is almost a secondary consequence to one's racial identity, where racial association seems to be more defined by behavior than color."

It's an astonishing claim that makes Eminem the poster boy for a lie and an insult: no matter how popular hip-hop has become, no matter how many black rappers play along by leading white audiences in sing-alongs about being black, skin color is not "a secondary consequence to one's racial identity." Arguing that behavior is the new basis for racial identity — that because Eminem, 50 Cent, and Dr. Dre are homies, centuries of institutionalized racism has just vanished into mean mugs, secret handshakes, and Urban Outfitters bags full of vintage sneakers and Run-DMC T-shirts — cruelly ignores the realities of racial oppression and racist violence that continue to destroy lives every day.

As the film *Tupac: Resurrection* reminds us, violence against black people is precisely what Tupac, in his more focused and lucid moments, made the central subject of his music (he uses the phrase "young black male" more than anyone in the history of pop lyrics). In *Resurrection*, he speaks repeatedly about black poverty and black incarceration, and he shows us the black bruises left on his face by police batons. His link to the Black Panthers is also there, from his godfather, Geronimo Pratt, to his Panther mom, Afeni Shakur, who was pregnant with Tupac while behind bars for a murder she was later acquitted of.

Most revealing, though, is what Tupac did with this legacy of black radicalism when he channeled it into what he tattoo'd across his stomach, "Thug Life." For all its gradual disintegration into champagne-room excess, group beatdowns, and Death Row crookedness, "Thug Life" began as Tupac's hip-hop answer to the Panthers, and we hear him talk about it as "a new kind of black power" that had its own code of conduct and its eyes on community activism.

Tupac could be self-righteous and self-commodifying, but there was always a larger sense of community hovering over both his steps and his missteps. Nowhere is this more obvious than when Eminem joins him on "One Day at a Time" and forgets he's supposed to be resurrecting Tupac, not making himself immortal on top of Tupac's grave. All Eminem can do is talk about himself. "There will never be another me," he says, "and that I can guarantee." Given the chance to dialogue with Tupac's legacy, Eminem takes refuge in the privilege of narcissism while giving further credibility to the American myth that in hip-hop, all men are created equal. ■

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LOON

SATURDAY, JANUARY 31

Comedian

Stephen Lynch

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279 TREMONT STREET BOSTON

7:30PM SHOW

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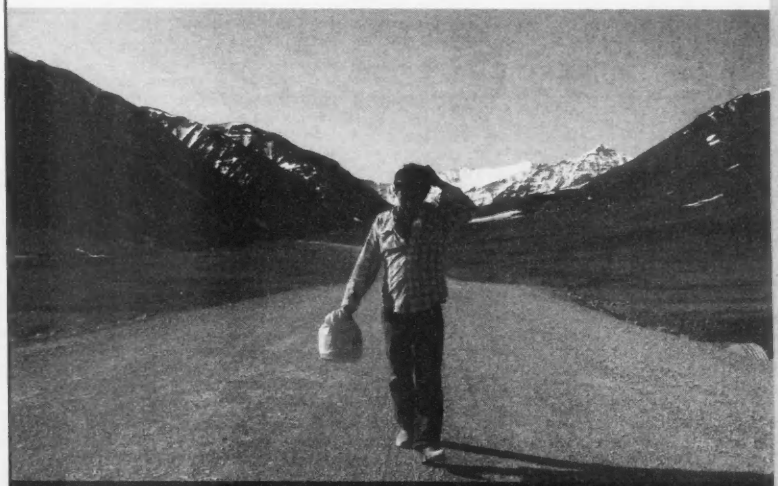
MICHAEL JOO



LIST VISUAL ARTS CENTER | MIT

Curator's Talk: Jane Farver, Wed, Dec 3, 12 PM.
Gallery Talks: Bill Arning or Hiroko Kikuchi, every Wed at 12 PM.
Bill Arning, Nov, 14 at 6 PM.
Hiroko Kikuchi, Nov 9 and 23, Dec 7 and 14, 2 PM.

Above Picture: Michael Joo, still from *Circannual Rhythm (piblotok)*, 2003. This exhibition was made possible by The Andy Warhol Foundation for the Visual Arts, the Massachusetts Cultural Council, the Council for the Arts at MIT, the Hotel @MIT, the Phoenix Media/Communications Group, and the Anton Kern Gallery. Production of *Circannual Rhythm (piblotok)* was supported by the American Center Foundation and the LEF Foundation.

On Exhibition
October 16, 2003 - January 4, 2004

Organized by MIT LVAC director Jane Farver, this is the first survey of the works of the artist Michael Joo. Consisting of more than 35 works created between 1992 and 2003, the show includes sculpture, video, and works-on-paper, and also is the world premiere of *Circannual Rhythm (piblotok)*, 2003, a three-screen digital video installation, shot on location in Alaska.

Joo's art explores how science, religion, and the media shape consciousness and knit together the physical and the metaphysical. It is about energy and waste, the visible, and what cannot be seen.

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http://web.edu.mit/lvac

20 Ames St., Bld. E15
Cambridge, MA 02139

PAUL PIERCE
Christmas JAM
presented by STUFF @night
Thursday, December 18
from 7pm - 9pm
at Epiphany
107 South Street • Boston

Stuff@Night and the PaulPierce Foundation come together to raise toys for the holidays. Guests are asked to bring a wrapped toy to gain admission to the paty. The party will include guest DJ's, Silent Auction and members of the Boston Celtics!

Celebrate the Holidays with Paul Pierce and bring some Holiday Cheer this year to Boston City Kids.

off the record

holiday

★★ Various Artists, hOMe FOR THE HOLIDAYS (Om). ★★★ Various Artists, CHRISTMAS REMIXED (Six Degrees). Anyone who's ever been subjected to the pummeling of the Yuletide drum 'n' bass stand-by "Jungle Bells" knows that the marriage of dance music and Christmas carols can be as painful as waiting until December 24 to do your shopping. But that doesn't stop a pair of new compilations from attempting to fuse holiday music and electronica once again, with somewhat better than the usual results. *hOMe for the Holidays*, a mix of seasonal covers and new compositions, has a tough time reconciling the cool composure of underground dance music with the overripe sentimentality that characterizes much of the Christmas song catalogue; Sutro Heights and Casey Nefey rely on, respectively, diminished chords and too-tasteful R&B vocals for dull, down-tempo renditions of "Winter Wonderland" and "Silent Night" (retitled "Psyonics Night"). The originals fare slightly better, but in lieu of a familiar holiday melody, perfectly serviceable house tracks like Kaskade's "Still Still Still" feel compelled to tack on syrupy strings, sleigh bells, and cooing choirs in a fruitless attempt to muster holiday cheer.

It's too bad that the one real charismatic cut-up, Rithma's "Psycho Jingle Funk," didn't found its way onto the far superior *Christmas Remixed*. Starting with well-known seasonal fare like Charles Brown's "Merry Christmas Baby," a dozen DJ producers — including Dan the Automator, Robbie Hardkiss, and Mocean Worker — add rhythmic oomph and lively humor to their source materials without upstaging the warmth and personality of the original performances. The Stuhr remix of "I've Got My Love To Keep Me Warm" throws a throbbing, "Billie Jean"–style bass hook under big-band horns and Kay Starr's brassy vocals. Rise Ashen recasts Johnny Mercer's "Winter Wonderland" as a chugging Brazilian *batucada*. And if you thought David Bowie's 1977 surprise TV visit to Bing Crosby (who appears here twice) was the pinnacle of holiday hip, just wait till you hear "It's the Most Wonderful Time of the Year" in rousing 6/8 time, with Shrift accomplishing a feat as miraculous as any virgin birth: making Andy Williams sound groovy.

— Kurt B. Reighley

★★1/2 GENUINE HOUSEROCKIN' CHRISTMAS (Alligator). Most blues Christmas albums are full of the usual repertoire: "Blue Christmas," "Merry Christmas Baby." This high-energy collection, on the other hand, is packed with fresh tunes that take an eclectic route to the holiday. C.J. Chenier offers a swinging-accordion-and-rub-board-driven "Zydeco Christmas," with lines like "Deck the halls with cayenne pepper." Piano queen Marcia Ball travels through Cajun territory with "Christmas Fais Do Do," in which she sings about a bayou holiday celebration. Little Charlie & the Nightcats bring their jump sound and wry humor to "It's Christmas Time Again (Spend, Spend, Spend)." And Carey Bell rides the rails, plying the old harmonica-as-steam-engine trick in "Christmas Train." Like Elmore James–inspired slide man Dave Hole's "Fattening Up the Turkey" and Koko Taylor's romping "Have You Heard the News?", most of these tunes burst with exuberance, and they feature the brash, rock-fueled guitar tones that are something of a trademark on Alligator's recordings. But the acoustic harp-and-guitar duo Cephas & Wiggins croon about a Christmas Day break-up, and Coco Montoya's "A Bluesman's Christmas" uses a mellow pop arrangement to chronicle another lonely night on the road. And representing tradition, the Holmes Brothers turn in a raunchy, funky, funny "Back Door Santa" complete with a "ho-ho-ho" backing chorus in three-part harmony.

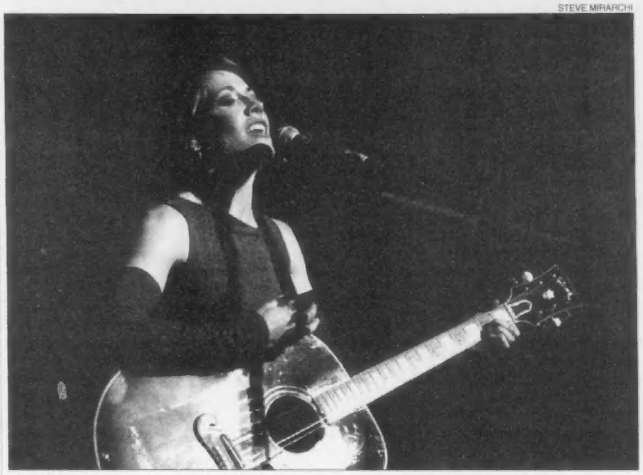
— Ted Drozdowski

★★ Steve Lukather & Friends, SANTA MENTAL (Bop City). Here's a metal-jazz-lounge-fusion Christmas greeting from Toto/LA session ace guitarist Steve Lukather. It also bears the signatures of Eddie Van Halen, who spars with Lukather at super speed on a daft spin through "Joy to the World"; Steve Vai, whose melodic excursion on "Carol of the Bells" is one of this chops-heavy disc's highlights; and Slash, who adds licks to the lame original "Broken Heart for Christmas." If this disc captures anything besides Lukather's trademark fat tone perfectly, it's his twisted sense of humor, which booms through the over-the-top playing and a swingin' Rat Pack reading of "Jingle Bells" that has a sampled Sammy Davis Jr. as lead vocalist. There's also a lyric twist in "Winter Wonderland" — sung in ring-a-ding-ding mode by Lukather and Edgar Winter (whose mere presence is part of the joke) — that suggests Frosty was made from the kind of snow that rock stars put up their nostrils.

Nonetheless, there's space for beauty here. Lukather applies his softest touch to a solo jazz rendition of "The Christmas Song," which he arranged with Larry Carlton. And he offers "Silent Night" as a tribute to Jeff Beck, mimicking Beck's rich *Blow by Blow*–era tone and band, with Jeff Babko on Fender Rhodes keyboard. Rounding out the line-up is drummer Gregg Bissonette, an LA veteran who's toured with Maynard Ferguson and David Lee Roth.

— Ted Drozdowski

STEVE MIRARCHI



REDUX I: *Sheryl Crow's* Very Best of . . . *shows why she's a jukebox favorite.*

compilations

★★★ Sheryl Crow, THE VERY BEST OF SHERYL CROW (A&M). Ever since her 1993 debut, roots-pop princess Sheryl Crow has excelled at pushing her clever, heartfelt songs to the top of the charts. The first single from her new greatest-hits album is a cover of Rod Stewart's 1970s soft-rock cover of Cat Stevens's "The First Cut Is the Deepest," a lilting tearjerker that suits her so well, it's almost too obvious a choice. She and current songwriting/production partner John Shanks (of Michelle Branch fame) generate more sparks on the disc's other new recording, the lush, driving "Light in Your Eyes."

But it's the old stuff — most of the hits, plus a solid selection of deep cuts — that makes this 16-track anthology a must-have in jukeboxes across America. The barroom reveries "All I Wanna Do" and "If It Makes You Happy" are as wacky as they are propulsive; the plaintive ballad "Strong Enough" is a Lilith Fair classic. In recent years, Crow's hits have gone to extremes: "My Favorite Mistake" is the most melancholy, "Soak Up the Sun" the most buoyant. And Kid Rock may be the one with the big ideas on the countrified smash "Picture," but Sheryl is the one with the big voice.

— Sean Richardson

reissues

★★★★ Randy Newman, GOOD OLD BOYS (Rhino). Does anyone *need* three versions of "Rednecks," including the newly recorded one from this year's *Randy Newman Songbook, Vol. 1* (Nonesuch)? Maybe not. But the album it came from — *Good Old Boys* — is one of those essential recordings. The opening salvo of the 1974 disc, which has been given the deluxe two-CD reissue treatment by Rhino, is still one of popular music's most complex and pointed songs about race relations, and what follows casts a bleak ("Louisiana 1927") but empathetic ("Marie") gaze on Southern attitudes and Northern hypocrisy alike, couched in music closer to Stephen Foster than to rock and roll. The demo version of "Johnny Cutler's Birthday" on disc two of this set is a fascinating rough draft for the song as it was eventually released. In one long take, Newman sits alone at the piano, describing the intended narrative arc and giving rough but potent readings of songs that made the cut and a few that didn't — notably, the gorgeously bitter "Shining," which is sung from the point of view of the "Redneck" narrator's wife. Expanded reissues of 1972's *Sail Away* and 1995's guest-star-heavy *Faust* are also on the shelves. But this is the one you'll come back to, despite the singer's typically acerbic liner notes: "They should have waited until I was dead, like they did with Hendrix."

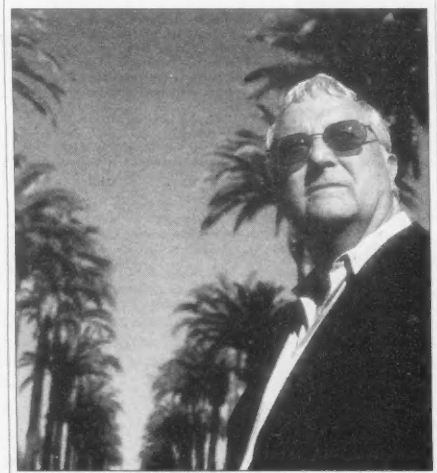
— Franklin Bruno

classical

★★★ Alban Berg Quartett, MOZART: CHAMBER MUSIC (EMI). When it comes to refinement and tonal blend, the Alban Berg Quartett has it over almost every foursome around: no other quartet makes uniformity into such an exalted sonic virtue. This seven-CD box set, centered on Mozart's 10 mature string quartets, shows both the benefits and the detriments of their approach. The ABQ's playing is elegant and its phrasing immaculate, but that plushness can rob the music of its verve: the rhythms are sometimes flaccid (as in the K.458 *Hunt* Quartet), and individual lines get lost in the sheen of beautiful sound (as in the famous opening of the K.465 *Dissonant* Quartet). The players are at their best in Mozart's three final quartets, where simplicity and profundity exist in equal measure. Here the ABQ's sophisticated grace is wholly apt, and the results are spellbinding, especially in the slow movements.

The set also includes sleek performances of the two famous String Quintets (with violist Markus Wolf), and Alfred Brendel contributes some unexpected brio to the E-flat Piano Quartet (K.493) and an arrangement for the same forces of the A-major Piano Concerto (K.414). It's an uneven collection, but definitely worth hearing, especially at EMI's budget price.

— David Weininger



REDUX II: *think you don't need three versions of Randy Newman's "Rednecks"? Rhino's deluxe edition of* Good Old Boys *could have you singing a different tune.*

television

THURSDAY

7:30 (2) Basic Black: *Opera's Honeyed Voice.* A profile of baritone Robert Honeysucker. (Until 8 p.m.)

8:00 (2) Frontline: *From Jesus to Christ: The First Christians.* Just in time for you to question your faith for Christmas. A revisionist look at the life of Christ and the history of early Christianity that contends that Jesus wasn't poor; that the Romans executed him because he rocked the boat but that most of his fellow Jews barely noticed his passing; that each Gospel was written for a targeted audience of potential converts; and that it took centuries for the Jesus cult to become a religious movement. Peace on earth anyway, okay? The idea is to have faith in ideals, not in some church. (Until midnight.)

FRIDAY

3:30 a.m. (2) P.O.V.: *What I Want My Words To Do to You.* Repeated from last week. Eve (*Vagina Monologues*) Ensler talks with 15 female inmates, many of them convicted murderers, at the Bedford Hills Correctional Facility in Westchester County, New York, about their crimes, crime in general, and their culpability. This won a documentary award at the Sundance Film Festival. (Until 5 a.m.)

SATURDAY

Noon (4) Basketball. Kentucky versus Indiana.

1:30 (25) Football. The Atlanta Falcons versus the Tampa Bay Buccaneers.

3:00 (44) Drum Corps International Competition 2003. Blaring and beating from the Citrus Bowl in Orlando. The annual competition of the nation's finest D&B bands. (Until 7:30 p.m.)

5:00 (4) Football. The Kansas City Chiefs versus the Minnesota Vikings.

6:00 (2) The Mystery of the Three Kings. Uh . . . they were really tenors? Who were those turbaned men? What kinds of names are Caspar, Melchior, and Balthasar? Where did they get the myrrh? All is explained here. (Until 7 p.m.)

7:00 (2) The Magic Never Ends: The Life and Work of C.S. Lewis. Clive Staples Lewis (1898-1963) was an odd man, by all reports, but he gave the world *The Screwtape Letters* and the child's Christian allegory *The Chronicles of Narnia*. A look at his life at Oxford and Cambridge and in other higher-ed circles. And for your youngsters: no, this is not the guy who wrote *The Lord of the Rings*, but he is famous for reviewing J.R.R. Tolkien's first Middle Earth novel. To be repeated tonight at 1 a.m. (Until 8 p.m.)

8:00 (2) J.R.R. Tolkien: Master of the Rings. Continuing with Popular British Academics Appreciation Night, we leave Narnia and visit the Shire. A look at John Ronald Reuel Tolkien (1892-1973) — another Oxford man who wrote bestsellers on the side — and his timeless pop works (not to mention more scholarly but equally influential pieces like "Beowulf, the Monsters and the Critics"). To be repeated tonight at 2 a.m. (Until 9:30 p.m.)

8:28 (5) Football. The Pats versus the New York Jets. (Call it 8:30 p.m.)

9:30 (2) Judy Garland: The Concert Years. Twenty-five numbers from Judy, including "The Man That Got Away," "As Long As He Needs Me," "Pill-Poppin' Poppa" (just kidding), and "Over the Rainbow." To be repeated tonight at 3:30 a.m. (Until 11 p.m.)

11:00 (2) In the Life. If this is indeed the December *ITL* edition, we'll get a hard look at the religious right's relentless attack on the gay and lesbian community — including how politicians handle the anti-gay pressure, battles over such children's books as *Heather Has Two Mommies*, and (you think *you've* got it bad) the lives of gay Muslims in America. (Until midnight.)

Midnight (2) Austin City Limits: Featuring music from Jason Marz and Fountains of Wayne (name one group you thought you'd never see on *Austin City Limits*). (Until 1 a.m.)

SUNDAY

1:00 (25) Football. The New York Giants versus the Dallas Cowboys.

3:00 (2) Live from Lincoln Center: *The Chamber Music Society of Lincoln Center.* Sir Andrew Davis conducts all six of Bach's *Brandenburg Concertos*. (Until 5 p.m.)

3:30 (44) The Greatest Store in the World. Repeated from last week. Dervla Kirwan (Assumpta in *Ballykissangel*) stars as the mother of two daughters who live in a department store. Why? Dunno. Hey, it's a holiday heartwarmer and probably has something to do with the TMOC (True Meaning of Christmas). To be repeated today at 5:30 p.m. on Channel 2. (Until 5 p.m.)

4:00 (25) Football. The San Francisco 49ers versus the Philadelphia Eagles.

5:00 (44) A Christmas Carol. Repeated from last week. A modern 2000 ITV version of the classic tale with Ross Kemp (star of the Brit soap *East Enders*) as a loan shark named E. Scrooge. Us, we're still waiting for the *Star Trek Christmas Carol*, where the *Enterprise* encounters an alien ship captained by a greedy interstellar merchant named Ecc-Scrooge (a/k/a Ol' Three Eyes) who's forcing the Gargumption anti-matter miners to work on Christmas until Spock induces a mind-meld vision that shows the evil trader the error of his ways. (Until 6:15 p.m.)

hot dots

BY CLIF GARBODEN

6:15 (33) Cat on a Hot Tin Roof (movie). Big Daddy Burl Ives deals with a host of non-traditional family values in this 1958 Tennessee Williams adaptation. Liz Taylor (before she turned into a total freak) stars as Maggie le Chat; Paul Newman plays her drunken hubby. (Until 8:05 p.m.)

8:00 (44) Quo Vadis? (movie). None of your business. A 1951 Mervyn LeRoy epic from the novel by Henryk Sienkiewicz about revolt, intrigue, politics, religion, disloyalty, and love in Nero's Rome. Robert Taylor plays the Centurion; Deborah Kerr wears her most fetching tunics as his forbidden Christian love. Peter Ustinov plays Nero to the hilt. (Until 11 p.m.)

9:00 (2) Masterpiece Theatre: *The Forsyte Saga*, part one. A replay of last year's remake of John Galsworthy's Victorian saga of life among the much-too-rich in London. This reprise is designed to lure new fans to the upcoming *The Forsyte Saga, Series 2* that will show up on PBS in February. (Until 11 p.m.)

MONDAY

8:00 (44) Globe Trekker: *Austria and Switzerland.* This must be the start of a new series of shows. Trekker Zay (whoever he is) wanders through the Alps, where he dredges up some Nazi relics and takes a 700-foot bungee jump. (Until 9 p.m.)

9:00 (5) Football. The Green Bay Packers versus the Oakland Raiders.

10:00 (2) Great Performances: *Andrea Bocelli: Sacred Arias.* The Accademia Nazionale di Santa Cecilia, under Myung-Whun Chung (of the Sicilian Chung family), backs Andrea in a collection of serious holiday songs from Rome. (Until 12:30 a.m.)

1:00 a.m. (2) Great Performances: *Bernstein's "Wonderful Town" in Concert.* Audra McDonald, Thomas Hampson, Kim Criswell, and Brent Barrett join Simon Rattle and the Berlin Philharmonic in tunes from the 1953 eight-Tony-winning musical about a pair of Midwestern sisters who move to Greenwich Village. (Until 2 a.m.)

TUESDAY

8:00 (2) Nova: *Sinking City of Venice.* We'll have to eat upstairs; it's almost high tide. As the ice caps melt and the seas rise, the idea of building a port city on a collection of coastal islands amid a network of canals seems less of a good idea than it did back in the year 452. Here comes the Adriatic. (Until 9 p.m.)

8:00 (44) Jack Paar: Smart TV. Before there was Carson and Leno, there was Jack Paar on late-night TV. Before there was Jack Paar, there was Steve Allen, but this isn't about him. Although Allen did more and better comedy bits, Paar pretty much invented the desk/guest/couch/musical-interlude format that survives to this day. And he didn't just interview celebs out to promote their latest. He brought on Robert Kennedy, Fidel Castro, and Muhammad Ali — as well as a collection of regulars whose primary claim to fame outside Manhattan was that they were Paar regulars. This new tribute show — with commentary and reflections on the Jack they knew by Dick Cavett (TV's only other intelligent talk-show host), Regis Philbin, and Jonathan Winters — replays some highlight moments from his 1957-1965 late-night show. (Until 9 p.m.)

9:00 (2) Christmas at Baylor. It's not just about football any more. They have musical organizations that do Christmas songs. (Until 10 p.m.)

9:00 (44) Nuncrackers. We never really delighted in watching nuns cut up. Perhaps that's because we remember the nuns from the old hood for the sadists that they were. But here's more in the *Nunsense* vein, with Rue McClanahan (also one our least-favorites) back as Mom Superior. With an appearance by the late John Ritter. (Until 11 p.m.)

WEDNESDAY

8:00 (2) Arthur's Perfect Christmas. If anyone can uncover the TMOC (True Meaning of Christmas), it's that lovable whatever the heck he is, Arthur. (Until 9 p.m.)

8:00 (44) The Three Tenors Christmas. Caspar Carreras, Melchior Domingo, and Balthasar Pavaretti do "White Christmas" really too damn loud. (Until 9:15 p.m.)

9:00 (2) Great Performances: *The Nutcracker from the Royal Ballet.* Alina Cojocaru stars in the current standard PBS *Nutcracker*, Anthony Dowell's Royal Ballet Covent Garden production. (Until 11 p.m.)

9:15 (44) Classic Drama Encores: *The Royal Family.* That's the Edna Ferber/George S. Kaufman comedy about an oddball theatrical family. This is a 1977 production starring Rosemary Harris, Eva Le Gallienne, Ellis Rabb, and Sam Levene. (Until 11:15 p.m.)

CHRISTMAS

5:30 (5) Basketball. The Dallas Mavericks versus the Sacramento Kings.

8:30 (5) Basketball. The Houston Rockets versus the Los Angeles Lakers.

9:00 (2) Marvin Hamlisch's Salute to the Troops. Christ is born! Kill an Iraqi! Marvin, like other washed-up personalities before him, cashes in on the sentimentality of having military troops stationed in some unwelcoming foreign country when they should be home celebrating with their families. Look, Marvin, and the rest of you caring and concerned folks: give the whole world a Christmas present and bring our guys home. Just say, "Ooops, sorry, Iraq, didn't mean to make such a fuss. Bye." Take some oil if you must, but get out of there soon, and come home to protect Marvin Hamlisch. (Until 10 p.m.)

10:00 (2) Christmas at Belmont. Actually, it's in Nashville. Brenda "Rockin' Around the Christmas Tree" Lee hosts this down-home musical concert. (Until 11 p.m.)

The 525th line. We kid Channel 2 — and God knows, 'GBH deserves it for giving air time to Neil Diamond and André Rieu and the like — but the station does come through with some of the best TV produced in America. And why should the folks at 'GBH care about our opinion when they've got Columbia University patting them on the back? On January 21, the station's *Frontline* crew will be given three Silver Batons (a/k/a 2004 Alfred I. DuPont/Columbia University Awards for Excellence in Broadcast Journalism). The winning *Frontline* documentaries were the workplace-safety study "A Dangerous Business"; a series of shows on the child-welfare system ("Failure To Protect: The Taking of Logan Marr," "The Caseworker Files," and "A National Dialogue"); and a two-hour look at the state of American faith after September 11 ("Faith and Doubt at Ground Zero"). *Frontline* also grabbed an Emmy for Business and Financial Reporting for its exposé "The Wall Street Fix," which explained how the crooks at WorldCom conspired with the crooks on Wall Street to screw investors. And *The American Experience* — for our money the best of the 'GBH output — was just honored by the International Documentary Association (IDA to its familiars) for its hard-hitting (and frightening) "The Murder of Emmett Till." Well deserved all around. And congrats to all concerned — though we'll never forgive you for André Rieu.

COMPLIMENTARY MOVIE PASSES

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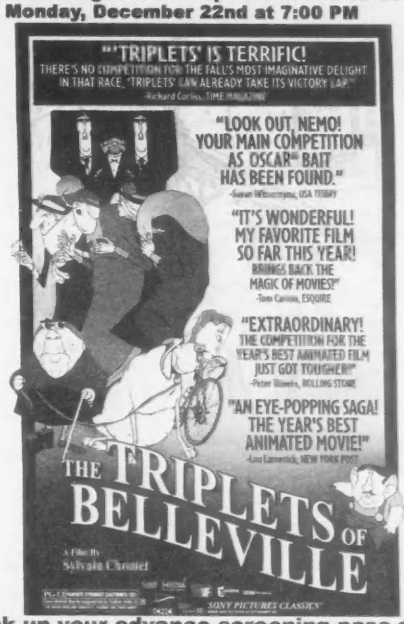
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-Peter Travers, ROLLING STONE
"AN EYE-POPPING SAGA! THE YEAR'S BEST ANIMATED MOVIE!"
-Lou Lumenick, NEW YORK POST
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For the first time in her illustrious career.... Whitney shares her unforgettable Whitney Houston! A collection of seasonal favorites plus the classic holiday classic "One Wish"

personals

film listings

Unless otherwise noted, all film listings this week are for Friday December 19 through Thursday December 25. Times often change with little notice, so please call the theater before heading out. For complete film-schedule information, check the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-3499), 175 Tremont St.
Calendar Girls: Fri.-Wed., 11 a.m., noon, 1:40, 2:30, 4:30, 5:30, 7:10, 8:40; Fri.-Tues., 10:10; Fri.-Sat., 11:20
The Lord of the Rings: The Return of the King: Fri.-Wed., 10:30 a.m., 11:15 a.m., 12:30, 1, 3, 3:45, 5, 5:50, 7:40, 8:30, 9:30; Fri.-Tues., 10:30; Fri.-Sat., 11:45
Mona Lisa Smile: Fri.-Wed., 10:40 a.m., 11:30 a.m., 1:20, 2:40, 4:10, 5:40, 6:50, 8:50, 9:40; Fri.-Sat., 11:35
Bad Santa: Fri.-Wed., 12:10, 2:20, 5:10, 7:30; Fri.-Tues., 9:50
Elf: Fri.-Wed., 12:40, 3:25, 6:20, 9; Fri.-Sat., 11:15
Gothika: Fri.-Wed., 10
Honey: Fri.-Wed., 12:20, 3:10, 5:35, 8:10; Fri.-Tues., 10:45
The Last Samurai: Fri.-Wed., 11:45 a.m., 1:10, 3:15, 6:40, 7:50; Fri.-Tues., 10:20
Love Actually: Fri.-Wed., 1:30, 4:20, 7:20; Fri.-Tues., 10:40
Love Don't Cost a Thing: Fri.-Wed., 11:25 a.m., 2:10, 5:20, 8:20; Fri.-Tues., 11
Master and Commander: The Far Side of the World: Fri.-Wed., 12:50, 7; Fri.-Sat., Mon.-Wed., 4
Something's Gotta Give: Fri.-Wed., 10:50 a.m., 11:40 a.m., 1:50, 2:50, 4:50, 6:10, 8, 9:10; Fri.-Sat., 11:10, midnight
Stuck on You: Fri.-Wed., 12:50, 3:35, 4:40, 6:30, 9:20; Fri.-Sat., 11:30
Cheaper by the Dozen: sneak preview Sun., 4

■ **COPLEY PLACE** (617-266-1300), 100 Huntington Ave.
The Cooler: Fri.-Wed., 11:15 a.m., 1:40, 4:10; Fri.-Tues., 6:45, 9:30; Wed., 7:25
Dr. Seuss' The Cat in the Hat: Fri.-Wed., 11:05 a.m., 1, 3:30
The Haunted Mansion: Fri.-Wed., 11:55 a.m., 2:20, 4:35; Fri.-Tues., 6:50, 9:25; Wed., 7:40
In America: Fri.-Wed., 11:15 a.m., 11:50 a.m., 2:30, 4:05, 4:55; Fri.-Tues., 7:30, 9:05, 9:50; Wed., 7
Intolerable Cruelty: Fri.-Tues., 6:55, 9:15; Wed., 7:10
Kill Bill: Volume 1: Fri.-Wed., 11:25 a.m., 2, 4:40, 7:15; Fri.-Tues., 9:45
Lost in Translation: Fri.-Wed., 11:10 a.m., 1:20, 3:35, 7:10; Fri.-Tues., 9:35
Mystic River: Fri.-Wed., 11 a.m., 11:55 a.m., 2:05, 3, 5:15, 6, Fri.-Tues., 8:45, 9:20; Wed., 8
Timeline: Fri.-Wed., 1:35; Fri.-Tues., 6:35; Wed., 7:05
21 Grams: Fri.-Wed., 11:05 a.m., noon, 2:25, 3, 6:05, 7; Fri.-Tues., 8:50, 9:40; Wed., 7:40

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
The Lord of the Rings: The Return of the King: 11:30 a.m., 2:45, 3:45, 7, 8; Fri.-Sat., 10:45 a.m., 11:15, midnight; Sun.-Thurs., 10:30 a.m., 11
Mona Lisa Smile: 10:50 a.m., 1:45, 4:35, 7:30, 10:20
Bad Santa: 1, 4:45; Fri.-Sat., 8:15, 10:50; Sun.-Thurs., 8:10, 10:45
Dr. Seuss' The Cat in the Hat: 10:45 a.m., 12:50, 3, 5:10
Elf: 11:45 a.m., 2:45, 5, 8:10, 10:30
Gothika: 10; Fri.-Sat., 12:15 a.m.
The Haunted Mansion: 11:15 a.m., 1:30, 4, 7:15, 9:30
Honey: 1:10, 4:50; Fri.-Sat., 8:20, 11:15; Sun.-Thurs., 8, 10:30
The Last Samurai: noon, 3:30, 7, 10:40
Love Actually: 7:50, 11
Love Don't Cost a Thing: 1:15, 4, 7:20, 9:45; Fri.-Sat., midnight
Master and Commander: The Far Side of the World: 12:15, 6:45; Fri.-Sat., 3:20
Something's Gotta Give: 12:45, 4:20; Fri.-Sat., 7:40, 10:45; Sun.-Thurs., 7:10, 10
Stuck on You: 12:30, 4:10, 7:10, 10
A Christmas Story: Fri.-Sat., midnight

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors, Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Africa: The Serengeti: Fri.-Sun., 5; Sat.-Sun., 11 a.m.
Jane Goodall's Wild Chimpanzees: Fri.-Wed., noon, 2, 4; Fri.-Sun., 7; Fri.-Sat., 9
Lewis and Clark: Great Journey West: Fri.-Wed., 10 a.m., 3
Space Station: Fri.-Wed., 1; Fri.-Sun., Tues., 6, 8; Fri.-Sat., 10

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (866-815-IMAX), Central Wharf, Boston. Tickets $12, $10 for ages 3-11 and seniors.
Bugs! In 3D
Cirque de Soleil
Ghosts of the Abyss
The Matrix Reloaded
Ocean Wonderland

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
Calendar Girls: 2, 4:45, 7:30, 10:10
Mona Lisa Smile: 1:45, 4:30, 7:15, 10
Bad Santa: 10
The Last Samurai: noon, 3:15, 6:45, 10:05
Master and Commander: The Far Side of the World: 7
Mystic River: 12:30, 3:30
Stuck on You: 1:20, 4:10, 7:05, 9:50

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle
Please call for times
The Lord of the Rings: The Return of the King
Elf
The Haunted Mansion
Honey
Love Actually
Love Don't Cost a Thing
Something's Gotta Give

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
Être et avoir/To Be and To Have: Fri.-Mon., Wed.-Thurs., 3:15, 7:30; Tues., 3; Thurs., 1:15
Lost in Translation: Fri.-Sun., 4:30, 7, 9:15; Sat.-Sun., noon, 2:15; Mon.-Wed., 3; Mon.-Thurs., 5:15; Mon.-Tues., Thurs., 9:45; Tues.-Thurs., 7:30
Prisoner of Paradise: Fri.-Mon., Wed.-Thurs., 5:30; Fri.-Mon., Thurs., 9:30; Sat.-Sun., 1:15; Tues., 5, 10
21 Grams: 4:45, 7:15; Fri.-Tues., Thurs., 9:45; Sat.-Sun., Thurs., 2; Sun., 11:45 a.m.;
Ghostbusters: Fri.-Sat., midnight
Scarface (1983): Fri.-Sat., 11:30
Scarface (1932): Mon., 7:30

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
Der Himmel über Berlin/Wings of Desire: Fri.-Tues., 2:30, 5, 7:30; Sat.-Sun., noon
Modern Times: Thurs., 3:30, 5:30, 7:30; Sat.-Sun., 1:30

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
The Lord of the Rings: The Return of the King: Fri.-Tues., 9:20 a.m., 10 a.m., 1:30, 2:10, 5:45, 6:10, 9:45, 10:10; Wed., 10:30 a.m., 11 a.m., 2:45, 3:10, 7, 7:10
Mona Lisa Smile: Fri.-Wed., 11:30 a.m., 2, 4:40, 7:15; Fri.-Tues., 10
Bad Santa: Fri.-Tues., 3:30, 9:25; Wed., 2, 7:15
Elf: Fri.-Wed., 11:45 a.m., 2:15, 4:40, 7:05; Fri.-Tues., 9:40
The Haunted Mansion: Fri.-Wed., 12:20, 2:30, 4:35, 6:50; Fri.-Tues., 9:15
Honey: Fri.-Wed., 12:05, 2:35, 5, 7:30; Fri.-Tues., 9:50
Love Don't Cost a Thing: Fri.-Wed., 2:20, 4:45, 7:15; Fri.-Tues., 9:35
Mystic River: Fri.-Tues., 12:45, 6:30; Wed., 11 a.m., 4, 7:15
Something's Gotta Give: Fri.-Tues., 12:25, 3:15, 6:15, 9:10; Wed., 11:30 a.m., 2:10, 4:50, 7:15
Stuck on You: Fri.-Tues., noon, 6:15, 9; Fri.-Sat., Mon.-Tues., 3; Wed., 11:40 a.m., 2:25, 4:55, 7:30
Cheaper by the Dozen: sneak preview Sun., 4

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
The Cooler: Fri.-Wed., 1:15, 4:20, 7:30; Fri.-Tues., 10; Sat., 12:15 a.m.
The Last Samurai: Fri.-Wed., 11:30 a.m., 2:45, 6:05, 9:30
Lost in Translation: Fri.-Wed., 1:30, 4, 6:25, 9
Love Actually: Fri.-Wed., 12:15, 3:40, 6:40, 9:45
Master and Commander: The Far Side of the World: Fri.-Wed., 11:45 a.m., 3:20, 7; Fri.-Tues., 10:10
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (617-494-9800), One Kendall Sq.
Calendar Girls: 1:20, 2:20, 4, 4:50, 6:30, 7:20; Fri.-Tues., Thurs., 9:30, 9:50; Sat.-Sun., 11:55 a.m.
Les invasions barbares/The Barbarian Invasions: 2:05, 4:30, 7; Fri.-Tues., Thurs., 9:30; Sat.-Sun., 11:40 a.m.
Elephant: 2:15, 4:20, 7:45; Fri.-Tues., Thurs., 9:55; Sat.-Sun., 12:15
In America: 1:10, 2:30, 4:10, 5, 7:30; Fri.-Sun., Tues.-Thurs., 6:40; Fri.-Tues., Thurs., 9:10, 10; Sat.-Sun., 12:05
Shattered Glass: 1:55, 4:35, 7:05; Fri.-Tues., Thurs., 9:20; Sat.-Sun., 11:45 a.m.
The Station Agent: 2:40, 4:45, 7:15; Fri.-Tues., Thurs., 9:40; Sat.-Sun., 12:25
21 Grams: 1, 3:50, 6:50; Fri.-Tues., Thurs., 9:35

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
Brother Bear: Fri.-Wed., 1:30, 3:25, 5:15; Fri.-Sun., Wed., 11:35 a.m.
Dr. Seuss' The Cat in the Hat: Fri.-Wed., 1:25, 3:20, 5:10, 7:10; Fri.-Tues., 9:20; Sat.-Sun., Wed., 11:30 a.m.
Intolerable Cruelty: Fri.-Wed., 1:25, 3:30, 5:35, 7:45; Fri.-Tues., 9:50; Sat.-Sun., Wed., 11:20 a.m.
Looney Tunes: Back in Action: Fri.-Wed., 1:15, 3:15, 5:20; Sat.-Sun., Wed., 11:15 a.m.
The Matrix Revolutions: Fri.-Wed., 7; Fri.-Tues., 9:35
Runaway Jury: Fri.-Wed., 7:20; Fri.-Tues., 9:55
School of Rock: Fri.-Wed., 1:20, 3:30, 5:40, 7:50; Fri.-Tues., 10; Sat.-Sun., Wed., 11:10 a.m.
Under the Tuscan Sun: Fri.-Wed., 2:30, 5, 7:30; Fri.-Tues., 10:05; Sat.-Sun., Wed., noon

■ **BEVERLY**, Cabot Street Cinema (978-927-3677), 286 Cabot St.
School of Rock: Fri.-Sat., 5:30, 8; Sat., 2
Secondhand Lions: Mon.-Tues., 5:30, 8
Runaway Jury: Wed.-Thurs., 5:15, 8

■ **BRAINTREE**, AMC X (781-848-1070), South Shore Plaza
The Lord of the Rings: The Return of the King: 10:30 a.m., 2:45, 7, 11
Mona Lisa Smile: 11 a.m., 1:45, 4:45, 7:30, 10:15
Bad Santa: 12:40, 7
Dr. Seuss' The Cat in the Hat: 11:45 a.m., 2, 4:10
Elf: 11:30 a.m., 1:50, 4:20, 7:10, 9:30
The Haunted Mansion: 12:30, 2:50, 5, 7:45, 10
The Last Samurai: noon, 3:45, 7:15, 10:30
Love Actually: 7:50, 10:40
Love Don't Cost a Thing: 12:15, 2:40, 5:15, 7:40, 10:15
Master and Commander: The Far Side of the World: 3:40, 9:20
Something's Gotta Give: 1, 4, 7:15, 10:10
Stuck on You: 1:15, 4:30, 7:20, 10:20

■ **BURLINGTON**, AMC X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
The Lord of the Rings: The Return of the King: 10:30 a.m., 2:45, 7, 11:15
Mona Lisa Smile: 1:15, 4:10, 7:25, 10:20
Bad Santa: 4, 9:55
Dr. Seuss' The Cat in the Hat: 11:30 a.m., 1:50, 4:40
Elf: 11:15 a.m., 1:30, 4:30, 8:15, 10:30
The Haunted Mansion: 11 a.m., 1:45, 4:15, 7:30, 9:50
The Last Samurai: 12:30, 3:45, 7:05, 10:30
Love Actually: 7:40, 10:35
Love Don't Cost a Thing: 1:40, 4:05, 7:45, 10:10
Master and Commander: The Far Side of the World: 12:40, 7
Something's Gotta Give: 12:45, 3:55, 7:10, 10:15
Stuck on You: 1, 4:20, 7:15, 10:05

■ **DANVERS**, Liberty Tree Mall, Loews Theatres (978-750-9019), 100 Independence Way
The Lord of the Rings: The Return of the King: Fri.-Wed., 9:20 a.m., 9:50 a.m., 10:20 a.m., 10:50 a.m., 1:40, 2:10, 2:40, 3:10, 6, 6:30, 7; Fri.-Tues., 7:30, 10:20, 10:50, 11:20, 11:40
Mona Lisa Smile: Fri.-Wed., 9:30 a.m., 10:30 a.m., 12:20, 1:20, 3:20, 4:20, 6:20, 7:20; Fri.-Tues., 9:10, 10:10; Fri.-Sat., 11:50
Bad Santa: Fri.-Wed., 10:10 a.m., 12:40, 3, 5:40; Fri.-Tues., 8:20, 10:40; Wed., 7:50
Dr. Seuss' The Cat in the Hat: Fri.-Wed., noon, 2:30, 4:40, 7:10; Fri.-Tues., 9:20; Fri.-Sat., 11:45
Elf: Fri.-Wed., 11:10 a.m., 12:10, 1:50, 2:50, 4:10, 5:10; Fri.-Tues., 6:35, 9; Fri.-Sat., 11:30; Wed., 7:05
The Haunted Mansion: Fri.-Wed., 11 a.m., 1:25, 3:45; Fri.-Tues., 6:10, 8:30, 10:45; Wed., 5:50, 7:50
Honey: Fri.-Wed., 12:15, 2:45, 5:05, 7:25; Fri.-Tues., 9:50; Fri.-Sat., 12:05 a.m.
The Last Samurai: Fri.-Wed., 11:50 a.m., 3:15, 6:45, 7:45; Fri.-Tues., 10:15, 11:10
Love Actually: Fri.-Wed., 12:25, 3:25; Fri.-Tues., 6:25, 9:40; Wed., 7:05
Love Don't Cost a Thing: Fri.-Wed., 12:05, 2:55, 5:25, 7:55; Fri.-Tues., 10:35
Mystic River: Fri.-Wed., 10:45 a.m., 1:45, 4:50; Fri.-Tues., 8:05, 11:05
Something's Gotta Give: Fri.-Wed., 9:40 a.m., 10:40 a.m., 12:30, 1:30, 3:35, 4:30, 6:50, 7:50; Fri.-Tues., 10, 11
Stuck on You: Fri.-Wed., 10:25 a.m., 11:20 a.m., 1:10, 2:15, 5, 6:40, 7:40; Fri.-Sat., Mon.-Wed., 4; Fri.-Tues., 9:30, 10:30; Fri.-Sat., 12:10 a.m.
Cheaper by the Dozen: sneak preview Sun., 4

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
In America: 4:45; Fri.-Tues., Thurs., 7, 9:15; Sat.-Sun., Wed., 12:15, 2:30.
Lost in Translation: 4:30; Fri.-Tues., Thurs., 9:15
Love Actually: Fri.-Tues., Thurs., 6:45; Sat.-Sun., Wed., 2
Looney Tunes: Back in Action: Sat.-Sun., Wed., 12:15

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times
The Lord of the Rings: The Return of the King
Mona Lisa Smile
Bad Santa
Dr. Seuss' The Cat in the Hat
Elf
The Haunted Mansion
Honey
The Last Samurai
Love Actually
Love Don't Cost a Thing
Something's Gotta Give
Stuck on You

■ **FRAMINGHAM**, AMC XV (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
The Lord of the Rings: The Return of the King: 10:30 a.m., 11:15 a.m., 11:45 a.m., 12:45, 2:45, 3:30, 4, 5, 7, 7:45, 8:30, 9:15, 11
Mona Lisa Smile: 10:45 a.m., 12:30, 1:45, 3:45, 4:45, 7:45, 9:45, 10:45
Bad Santa: 6:45, 9:30
Brother Bear: 10:45 a.m., 1:15
Dr. Seuss' The Cat in the Hat: 11:50 a.m., 2:10, 4:40
The Last Samurai: noon, 1, 3:15, 3:45, 4:30, 6:30, 7:30, 8:15, 9:45, 11
Love Actually: 7:15, 10:15
Love Don't Cost a Thing: 12:20, 2:50, 5:20, 8, 10:30
Master and Commander: The Far Side of the World: noon, 3:10, 6:30, 9:30
Mystic River: 12:15, 3:20
Something's Gotta Give: 1:15, 2, 4:15, 5, 7:15, 8, 10:15, 10:45

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
Mona Lisa Smile: Fri.-Wed., 4:30, 7; Fri.-Sat., 9:20; Sat.-Wed., 2

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Please call for bookings and times
Mystic River: Fri.-Tues., Thurs., 6:40, 9:30; Sat.-Sun., Wed., 1, 3:45
Être et avoir/To Be and to Have: Fri.-Tues., Thurs., 6:50; Sat.-Sun., Wed., 2:05
Lost in Translation: Fri.-Tues., Thurs., 9; Sat.-Sun., Wed., 4:15

■ **MAYNARD**, Fine Arts Theatre (978-897-8100), 19-21 Summer St.
Please call for bookings and times
The Lord of the Rings: The Return of the King: Fri.-Sun., 8; Sat.-Sun., noon, 4; Mon.-Tues., Thurs., 7
Mona Lisa Smile: Fri.-Sun., 7; Fri.-Sat., 7, 9:30; Sat.-Sun., 12:15, 3; Mon.-Tues., Thurs., 7:30
The Last Samurai: Fri.-Sun., 7:30; Sat.-Sun., 1, 4:10; Mon.-Tues., Thurs., 7:10

■ **NATICK**, Loews Theatres (781-237-5840), Rte. 9, opposite Shopper's World
Elf: Fri.-Wed., 12:40, 3; Fri.-Tues., 5:20, 7:40, 10; Wed., 5:15, 7:30
Gothika: Fri.-Tues., 2, 4:15, 6:45, 9; Wed., 1:15, 3:30, 5:45, 8
The Haunted Mansion: Fri.-Tues., 1:30, 4, 6:15, 8:30; Wed., 1, 3:15, 5:30, 7:40
Honey: Fri.-Tues., 1:30, 4, 6:15, 8:30; Wed., 1, 3:15, 5:30, 7:40
Stuck on You: Fri.-Wed., 7:10; Fri.-Tues., 1, 1:45, 3:45, 4:30, 6:30, 9:10, 9:50; Wed., 1:30, 2:15, 4:15, 5, 7:50

DO YOU BELIEVE IN SANTA I: *you would if you found Sigourney Weaver on your roof, as Rick Moranis does in* Ghostbusters, *weekend midnights at the Coolidge Corner.*

■ **NEWBURYPORT**, Screening Room (978-462-3456), 82 State St.
Under the Tuscan Sun: Fri.-Sat., 6:20, 8:45; Sat., 4; Sun., 5; Sun.-Tues., Thurs., 7:30

■ **NEWTON**, West Newton Cinema (617-964-6060), 1296 Washington St.
The Cooler: 11:40 a.m., 1:50, 4:10, 6:50, 9:10
Brother Bear: 12:05, 2:05
Dr. Seuss' The Cat in the Hat: 11:25 a.m.
Gloomy Sunday: 4:05, 9:05
Good Boy!: 11:25 a.m.
In America: 11:40 a.m., 1:55, 4:20, 6:50, 9:10
Intolerable Cruelty: 1:30, 4:05, 6:45, 9
Looney Tunes: Back in Action: 11:15 a.m.
Runaway Jury: 6:35
Shattered Glass: 1:25, 4, 6:40, 9
21 Grams: 1:20, 4, 6:35, 9:05

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times
The Lord of the Rings: The Return of the King
Mona Lisa Smile
Bad Santa
Dr. Seuss' The Cat in the Hat
Elf
Gothika
The Haunted Mansion
Honey
The Last Samurai
Love Actually
Love Don't Cost a Thing
Mystic River
Something's Gotta Give
Stuck on You

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times
The Lord of the Rings: The Return of the King
Mona Lisa Smile
Bad Santa
Dr. Seuss' The Cat in the Hat
Elf
Gothika
The Haunted Mansion
Honey
The Last Samurai
Love Actually
Love Don't Cost a Thing
Master and Commander: The Far Side of the World
Something's Gotta Give
Stuck on You
Timeline

■ **SALEM**, Museum Place Cinemas (978-744-3700), Church St. at East India Sq.
The Haunted Mansion: Fri.-Wed., 1, 3, 5, 7:15, 9:15
Something's Gotta Give: Fri.-Wed., 1:15, 4, 6:45, 9:30
Stuck on You: Fri.-Wed., 1:30, 4:15, 7, 9:40

■ **SOMERVILLE**, Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
The Lord of the Rings: The Return of the King: Fri.-Wed., 10 a.m., noon, 2:10, 4:10, 6:10, 8:10; Fri.-Tues., 10:10
Mona Lisa Smile: Fri.-Wed., 11:10 a.m., 2:20, 5, 7:45; Fri.-Tues., 10:20
Bad Santa: Fri.-Wed., 12:30, 3:20, 6:30, 9
Elf: Fri.-Wed., 11:20 a.m., 1:50, 4:30, 6:50, 9:10
The Haunted Mansion: Fri.-Wed., 11:50 a.m., 2:30, 5:10, 7:20; Fri.-Tues., 9:20
Honey: Fri.-Wed., 12:10, 2:40, 5:30, 7:50; Fri.-Tues., 10
The Last Samurai: Fri.-Wed., 11:30 a.m., 2:50, 6:05, 9:30
Love Don't Cost a Thing: Fri.-Wed., 12:20, 3:10, 5:40, 8:05; Fri.-Tues., 10:25
Master and Commander: The Far Side of the World: Fri.-Wed., 11:40 a.m., 6:20
Mystic River: Fri.-Wed., 3, 9:40
Something's Gotta Give: Fri.-Wed., 11 a.m., 2, 4:50, 7:40; Fri.-Tues., 10:30
Stuck on You: Fri.-Wed., 11:15 a.m., 2:15, 5:20, 8; Fri.-Tues., 10:40

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Brother Bear: 3, 5; Sat.-Sun., Wed., 1:05
Dr. Seuss' The Cat in the Hat: Fri.-Wed., 3:05, 5:05, 7:10; Fri.-Tues., 9:25; Sat.-Sun., Wed., 1:15
Kill Bill: Volume 1: Fri., Sun.-Wed., 3:25, 5:35, 7:45; Fri., Sun.-Tues., 10 Sun., Wed., 1:20;
The Matrix Revolutions: Fri.-Wed., 4:15, 7; Fri.-Tues., 9:40; Sat.-Sun., Wed., 1:40
Pieces of April: Fri.-Wed., 7:20; Fri.-Tues., 9:30
School of Rock: Fri.-Wed., 3:35, 5:45, 7:55; Fri.-Tues., 10:10; Sat.-Sun., Wed., 1:25

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
The Barbarian Invasions: 4, 6:40; Fri.-Tues., Thurs., 9:15; Fri.-Sun., Thurs., 1:05
The Last Samurai: 4:50; Fri.-Tues., Thurs., 8:20; Fri.-Sun., Thurs., 1:15; Wed., 6
Lost in Translation: 4:10, 6:45; Fri.-Tues., Thurs., 9:10; Fri.-Sun., Thurs., 1:45
Mystic River: 4:40, 8:10; Fri.-Sun., Thurs., 1:35
The Station Agent: 4:20, 6:50; Fri.-Tues., Thurs., 9:05; Fri.-Sun., Thurs., 1:55

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
Brother Bear: Sat.-Wed., 12:30, 2:20
Dr. Seuss' The Cat in the Hat: Fri., 4:30; Sat.-Wed., 12:45, 2:40, 4:30
Love Actually: Fri.-Wed., 4:15; Fri.-Sat., 9:40
Master & Commander: The Far Side of the World: Fri.-Wed., 7
Mystic River: Fri.-Wed., 6:30; Fri.-Sat., 9:15

■ **WOBURN**, Showcase (781-933-5330), Main St., Middlesex Canal Park
Please call for times
The Lord of the Rings: The Return of the King
Mona Lisa Smile
Bad Santa
Dr. Seuss' The Cat in the Hat
Elf
The Haunted Mansion
Honey
The Last Samurai
Love Actually
Love Don't Cost a Thing
Master and Commander: The Far Side of the World
Something's Gotta Give
Stuck on You

film specials

■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Unless otherwise noted, all films screen in Rabb Lecture Hall and admission is free.
— "By Popular Request: Katharine Hepburn Film Series": **The Sea of Grass** (1947), directed by Elia Kazan, screens Mon., 6.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
— "Engagements": **Un monde presque paisible/Almost Peaceful** (2002), directed by Michel Deville, screens Fri., 6; Sat., 10:30 a.m. **Comment j'ai tue mon pere/How I Killed My Father** (2000), directed by Anne Fontaine, screens Fri., 8.
— "Czech Horror and Fantasy on Film": **Invisible/The Damned House of Hajn** (1968), directed by Jiří Svoboda, screens Sat., 12:30. **Valerie and Her Week of Wonders** (1970), directed by Jaromil Jireš, screens Sat., 2:30. **The Fifth Horseman Is Fear** (1964), directed by Zbyněk Brynych, screens Sat., 4. **The Ear** (1970), directed by Karel Kachyňa, screens Sun., 4.
— "Art Alive: Free Film for All Ages": **Im toten Winkel: Hitlers Sekretärin/Blind Spot: Hitler's Secretary** (2002), directed by André Heller and Othmar Schmiderer, screens Sun., 10:30 a.m. **The Great Dictator** (1940), directed by Charles Chaplin, screens Sun., noon.

■ **STRAND THEATRE** (617-282-8000), 543 Columbia Rd., Dorchester. Tickets $10, $5 for children under 12.
— "Latino Consortium Film Series": **Almost a Woman**, directed by Esmeralda Santiago, screens Sat., 8.

DO YOU BELIEVE IN SANTA II: *or if you found Solveig Dommartin on your trapeze, as Bruno does in* Der Himmel über Berlin, *Friday through Tuesday at the Brattle.*

film strips

B

★★★**BAD SANTA (2003).** What Harvey Keitel did for cops in *Bad Lieutenant* Billy Bob Thornton does for Kris Kringle in *Bad Santa*. Thornton's Willie is a department-store Santa who smokes, drinks, swears, occasionally pisses himself, and chases after women with big bottoms. But Willie is not only a pig, he's also a crook. He and Marcus (Tony Cox), a three-foot-tall African-American dwarf, play a Santa & Elf team who take on a different shopping mall every holiday season. After enduring the line of snotty-nosed kids asking for Barbies and bikes, they slip in after hours and Willie cracks the safe. Then the kid shows up, as he always does in this kind of movie. But eight-year-old Thurman Merman (Brett Kelly) isn't your typical moppet — he's more of a Charles Addams character via Federico Fellini, a taunted rich kid living in a big house alone with his ga-ga granny. He's utter innocence wrapped in a Stay Puft Marshmallow Man body who takes all of Willie's abuse, even lets him rob the house, and still believes. Redemption is inevitable, but it's tolerable because the amoral Willie resists it so endearingly. Director Terry Zwigoff takes the alienation he explored morosely in *Ghost World* and turns it into uproarious id, and his zest overcomes the cynical touch of the Coen Brothers, who produced and had a hand in the screenplay. So Disney should lighten up on Miramax and learn that sometimes a film can be naughty *and* nice. (93m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★**BROTHER BEAR (2003).** This Disney's animation is, if not exactly a return to form, a return to the spirit of *The Lion King*. Directed by Aaron Blaise and Robert Walker and narrated in voiceover as a legend passed from generation to generation, *Brother Bear* is about a willful boy (Joaquin Phoenix) who's turned into a bear by the spirits his people worship. The reason? To teach him how to become a man. On his quest to become a boy again, he joins up with a bear cub who's been separated from his mother. Also tagging along are two dim-witted moose (Rick Moranis and Dave Thomas, in an animal reprisal of their *Strange Brew* roles). Like *The Lion King, Brother Bear* emphasizes the relationship among all living things with a quasi-mystical, tribal vibe. Although not as successful at evoking the grandeur and the impressive beauty of animal life as that film was, it finds its own tone, one that is more lighthearted and comical but still touching. As always, the story of a young adult searching for his place in the world is sure to keep kids and their parents happy. (85m) *West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

flicks in a flash

Compiled by Mike Miliard

legend

★ rave review, a gem;

● mixed response, crap shoot;

▲ turkey

Variety's Top 10 for the weekend ending 12/14/03	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	WASHINGTON POST	NEW YORK
1 Something's Gotta Give	●	●	★	★		●	★	●	▲	★	●
2 The Last Samurai	●	★	●	●		★	●	●	▲	▲	●
3 Stuck on You	●	●	★	★		●	★		★	★	
4 Love Don't Cost a Thing	●	▲	●	★						●	
5 The Haunted Mansion	●	●	●						▲	●	
6 Elf	★	●	★	★	●	●	●	●	●	★	★
7 Elf	★	★	★	★	●		★	★	★	★	★
8 Honey	●	●	▲	●	●				●	▲	
9 Dr. Seuss' The Cat in the Hat	▲								▲	▲	
10 Gothika	▲	▲	●	▲	▲				▲	▲	▲

C

CALENDAR GIRLS (2003). Peg Aloi's review is on page 4. (108m) *Boston Common, Kendall Square, Chestnut Hill, suburbs.*

CHEAPER BY THE DOZEN (2003). Shawn Levy (*Big Fat Liar*) directs this remake of the 1950 Walter Lang comedy about parents with 12 children. Dad Steve Martin gets to coach his alma mater; mom Bonnie Hunt gets her book published. Who's taking care of the kids? *Sneak preview Sunday at the Boston Common and the Fresh Pond and in the suburbs.*

★1/2 **A CHRISTMAS STORY (1983).** Set in the 1940s, Bob Clark's domestic black comedy is about cheerfully devious nine-year-old Ralphie (pudgy Peter Billingsley, a crack scene stealer), who desperately wants a Red Ryder BB gun for Christmas. The movie is based on Jean Shepherd's popular 1966 novel *In God We Trust, All Others Pay Cash*, but its tone is provided by Clark (*Porky's*), who comes up with the sort of loud, brazen, exaggerated satire one remembers from *Mad* magazine's Dave Berg. *A Christmas Story* tries to be a little outré, but it's really just relentlessly cynical — and obvious to the core. With Melinda Dillon and Darren McGavin as Ralphie's parents. (94m) *Weekend midnights at the Fenway.*

★★1/2 **COMMENT J'AI TUÉ MON PÈRE/HOW I KILLED MY FATHER (2000).** Anne Fontaine's film is a dour and icy look at Oedipal woes. Spectral Charles Berling plays Jean-Luc, a doctor who's made his fortune selling human growth hormone, Botox, and other snake oil to the aging bourgeoisie in Versailles. Like Bruno, he's racked by self-loathing, not because he clings to a defeated ideology but because he's become so successful exploiting the victorious one. His disgust with his empty wealth and trophy wife (Natacha Régnier) comes to the fore when his father (Michel Bouquet), who abandoned the family long ago to serve as a missionary doctor in Africa, returns with sinister intentions. A brisk critique of bourgeois materialism and a chilling look at the ambivalence of fatherhood, it's an entertaining little melodrama nonetheless. In French with English subtitles. (100m) *Friday at the Museum of Fine Arts.*

THE COOLER (2003). Peter Keough's review is on page 4. (101m) *Copley Place, Harvard Square, West Newton, subu*

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

D

★**DR. SEUSS' THE CAT IN THE HAT (2003).** Gratingly loud and garish, the latest movie adaptation of a Dr. Seuss story joins 2000's *How the Grinch Stole Christmas* as one of the worst adaptations of a beloved book. Mike Myers is unrecognizable as the Cat (something he will doubtless be grateful for later on in his career), relying instead on a host of annoying accents (who knew the Cat was from Brooklyn?) to get on your nerves. The Cat arrives at the home of Conrad and Sally (Spencer Breslin and Dakota Fanning, gamely trying to look amused) to make mischief while their mother is away. Director Bo Welch and producer Brian Grazer have added a subplot involving Alec Baldwin as the belching, slovenly neighbor out to wed the kids' mom and the threat of military school for the troublemaking Conrad. The result is loud without being funny, antic without being joyful, and surprisingly unsuitable for children. (81m) *Copley Place, Fenway, West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

E

★★★**THE EAR (1970).** Banned for almost two decades, probably be-

Continued on page 28

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Fri., Dec. 26, 3:30 pm
New print of the 1940 Chaplin classic.

How I Killed My Father
Fri., Dec. 19, 8 pm
Fri., Dec. 26, 6 pm
A man's estranged father reappears.

Almost Peaceful
Fri., Dec. 19, 6 pm
Sat., Dec. 20, 10:30 am
Fri., Dec. 26, 8 pm
Drama about Jews returning to Paris after WWII.

CZECH HORROR AND FANTASY ON FILM
Invisible/The Damned House of Hajn
Sat., Dec. 20, 12:30 pm
Re-invention of "lunatic-in-the-attic" tale.

The Fifth Horseman Is Fear
Sun., Dec. 20, 4 pm.
A Jewish doctor seeks morphine during the Nazi occupation.

Valerie and Her Week of Wonders
Dec. 20

Valerie and Her Week of Wonders
Sat., Dec. 20, 2:30 pm
A girl hits puberty amid vampires, witchcraft, and mysticism.

Short Films
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6 films, including early work of Jan Svankmajer.

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Continued from page 27

cause of its scathing depiction of sinister Czech bureaucrats and their condescending Russian patrons, Karel Kachyňa's film has been compared with *Who's Afraid of Virginia Woolf?*, but it can also be described as both Czechoslovakia's *Faces* and its *Night of the Living Dead*. A Communist Party official and his wife return from a Party social function. The husband has received the troubling news that a colleague has been quietly arrested; he fears he may be the next target. The married couple, who treat each other with casual hostility, review the evening's events and consider their implications while worrying that everything they say could be getting picked up by bugging devices that may or may not have been planted in their home. Meanwhile, Party men gather ominously in front of their house, as if preparing to force their way in. From its opening, as the squabbling couple return home to find that they've misplaced their keys and are reduced to breaking into their own house, *The Ear* is a portrayal of everyday life made strange and turned inside-out. The horror of *The Ear* lies in its detailing of the failure of all institutions and relationships and in its evocation of a sense of universal betrayal. In Czech with English subtitles. (94m) *Sunday at the Museum of Fine Arts.*

★★ELEPHANT (2003). Rigorously superficial and dispassionate, Gus Van Sant's fictionalized look at the Columbine shootings doesn't have the substance to be exploitative. Despite — or because of — winning Best Director and the Palme d'Or at Cannes, the film has stirred little audience interest or outrage. The title comes from Alan Clarke's 1989 BBC short "Elephant," which is about school violence in Northern Ireland; Clarke is alluding to the saying that such a problem is as easy to ignore as an elephant in a living room. Van Sant's camera follows the route of John (John Robinson) through the school and his intersections with other students whose routes are followed and refollowed from different points of view in a pseudo-Tarantino-esque video game that culminates in the inevitable, pointless blood bath. The targets of Alex (Alex Frost) and Eric (Eric Duelen) include vapid bulimics, a hunky jock, a sensitive ugly duckling. There are glimpses of the usual suspects — bullying classmates, repressed homosexuality, mail-order assault weapons, post-modern ennui. And, of course, video games: Alex plays one, and it won't take you long to realize that the movie you're watching is meant to look like the game he plays. Which might be Van Sant's point: how could video games, or movies that look like them, inspire violence when this one arouses no emotions at all? (81m) *Kendall Square.*

★★★ELF (2003). This film from John Favreau (*Swingers*) treats its young audience members with respect and makes its older ones feel like children. Will Ferrell's character, Buddy, arrived in the North Pole as a baby after he crawled one Christmas Eve into Santa's bag at the orphanage his mother sent him to before she died. Buddy is raised by Papa Elf (Bob Newhart) in Santa's syrupy-sweet workshop; since he doesn't have the elfin magic to cut it as a toy maker, however, he decides, at age 30, to head to New York to find his dad (James Caan). But Buddy is, like Ferrell's best characters, an innocent overgrown child, whereas, his dad, a Scrooge-ish children's-book exec, is on the Naughty List! Like all great holiday movies, *Elf* is a blend of humor and sweetness: when Buddy takes love interest Jovie (Zooey Deschanel) on a date to a crummy diner because he believes the place's "world's best coffee" sign, you laugh and — don't try to deny it — get the warm-and-fuzzies. (97m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★★ÊTRE ET AVOIR/TO BE AND TO HAVE (2002). This film from Nicolas Philibert epitomizes the strengths that appear to be constant in his work: respect and love for his subjects, formal openness, the ability to immerse the viewer in a world that has been forgotten (here that of children) or that may be all but unknown (in his other films, the worlds of madness, of animals, of the deaf). Philibert sees these worlds as utopias, and he patiently maps their possibilities for pleasure and understanding. His camera is so unobtrusive that you hardly notice its unobtrusiveness. A study of a semester at the primary school of a small French farming community, *Être et avoir* stimulates and enchants no less through its supple and elegant images than through its dense and poignant sounds. Philibert encourages you to remember the many *sounds* of school: voices, coughs, the rustling of clothes, the rubbing and scraping of pens on paper, laughter, whispering, a glass breaking, sleds hissing down a snowy hill — sounds that approach a hallucinatory intensity of too much happening at once. At this school, one calm and pleasant man teaches children of ages ranging from about five to about 10. His rather strict technique is both the result of long experience and an expression of love. In the end, *Être et avoir* is a love story, and a tragic one — not because the teacher's love isn't requited (for it is), but because it must end in separation. Philibert shapes the film around milestones and leave-takings: the teacher's impending retirement, the older children's imminent graduation to middle school. In French with English subtitles. (104m) *Coolidge Corner screening room.*

F

★★★THE FIFTH HORSEMAN IS FEAR (1964). The hero of Zbyněk Brynych's film, which is set in a city under occupation, is a Jewish doctor who moonlights at a warehouse for the confiscated property of deported Jews. After letting himself be persuaded to remove a bullet from a Resistance fighter, the doctor goes in search of morphine for his patient. The occupying forces are, it's clear, Nazis, and the occupied city is plausibly Prague, but Brynych leaves the political and historical context of the story indeterminate, focusing on the doctor's internal struggles and on the moral ambiguity of all the characters around him. The Resistance isn't seen as heroic and in a sense isn't seen at all: the wounded fighter's colleague seems mainly absorbed in his relationship with his vain wife. Brynych uses the film's widescreen space in interesting ways: sometimes a single small object grabs all interest (a clock hanging on an otherwise empty wall, an old man's face peering out the window of a building), and the montage and the narration deal in disconnection. In Czech with English subtitles. (98m) *Saturday at the Museum of Fine Arts.*

G

★★1/2 GHOSTBUSTERS (1984). Bill Murray's megahit comedy casts the star as an ousted academic who teams up with fellow paranormal-psychology workers Dan Aykroyd and Harold Ramis. Calling themselves Ghostbusters Inc., the trio develop an array of nuclear-powered spook-snaring devices. Murray is a con man of Barnum-like proportions, but his army of sidekicks haven't been given enough to do (Aykroyd stands around spewing his usual array of techno-jargon), and the movie, with its mixture of lowdown farce and high-cost fantasy, seems second-hand. With Sigourney Weaver and Rick Moranis; directed by Ivan Reitman. (107m) *Weekend midnights at the Coolidge Corner.*

★★GHOSTS OF THE ABYSS (2003). Near, far, or wherever he may be, James Cameron is always close to *Titanic*. Cameron looks to his Oscar-winning epic for his first big-screen release since 1997, a 3-D IMAX documentary that explores never-before-seen wreckage of *Titanic* (the ship, not Kate Winslet's career), narrated by the film's mock-documentarian, Bill Paxton. Cameron, Paxton, and a group of scientists and historians went aboard a Russian research ship and took two submarines two miles under the ocean's surface to the explore the hulk. Two high-definition underwater remote-operated video cameras were specially created for the film and maneuvered within the ship's wreckage to reveal hidden treasures of the luxury liner, such as the undamaged stained-glass windows in the dining room and a glass and carafe intact upon a shelf in a cabin. Such details are haunting, unlike the phony "ghost" passengers and crew superimposed over the underwater images or Paxton's blithering and self-important voiceover narration. As for the 3-D element, it's mostly a gimmick and distraction and is only briefly used. The underwater exploratory technology is the real deal here but is only cursorily explained; it deserves a documentary of its own without Cameron's bells and whistles. (59m) *New England Aquarium.*

★★1/2 GLOOMY SUNDAY: EIN LIED VON LIEBE UND TOD (1999). Rolf Schübel's film is inspired by a 1930s American song that allegedly drove people to suicide. A few years back, László (Joachim Król), the Jewish owner of the Restaurant Szábo, saved the life of Hans (Ben Becker) after Hans had thrown himself into the Danube. Hans was heartbroken because Ilona (Erika Marozsán), the beautiful woman László now shares with his pianist, András, had rejected him. Hans (Ben Becker) has returned to Budapest resplendent in his SS uniform, but he proves less than grateful as the lovers' fragile ménage contends with the Third Reich. In their favor, perhaps, is the title tune, which in this fanciful version of the actual story is composed by András. He was the Marilyn Manson of his day, for the song became a worldwide hit, inspiring, so the legend goes, countless suicides around the world (Billie Holiday's version is like a beckoning revolver at 4 a.m.). Schübel's film doesn't quite live up to the song, though its moments of near-farcical melodrama (the opening scene, for one) are tempered by a tone of sardonic irony and wistful weltschmerz. In German with English subtitles. (114m) *West Newton.*

★★GOOD BOY! (2003). The new children's film from director John Robert Hoffman is about dogs from outer space. Talking dogs from outer space. One of them, played by a real dog and voiced by Matthew Broderick, visits Earth to check on how Earth dogs are progressing with the whole world-domination thing — which appears to be the reason they came here in the first place. Needless to say, he's disappointed by what he finds. He becomes the pet and eventual friend of a lonely boy, played with a minimum of cloying cuteness by Liam Aiken, who can understand the dogs because of a technological glitch in one of the spaceship's functions. That boy and dog become wary

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Seabiscuit

★★1/2 FREAKY FRIDAY (Buena Vista). Based on Mary Rodgers's novel, Disney's 1976 body-swapping comedy paired a young Jodie Foster with Barbara Harris. The remake gives us Jamie Lee Curtis and Lindsay Lohan, who have a good time with the material, especially Curtis when her anal-retentive Tess Coleman is imbued with her daughter Annabell's 15-year-old persona and realizes she can drive and has a credit card at her disposal. Before that, Tess is too busy with her needy psych patients and her upcoming nuptials to notice that the free-spirited Annabell (Lohan) is being railroaded by a vindictive teacher. Then there are the unresolved issues about Annabell's dearly departed dad, and her stepdad-to-be (Mark Harmon), and body piercing. With Tess's wedding set for Saturday, the matron of a Chinese restaurant takes matters into her own hands and slips mother and daughter each a magic fortune cookie. Much of the life lessoning comes off as heavy-handed and maudlin. The film's strong suit is the fish-out-of-water generational gags, and director Mark S. Waters (*House of Yes*) does well to keep them coming at a rapid-fire rate. The (mercifully) brief thong scene is a real zinger, and when Lohan's teenage mom tries to kick it in a grrrl band, the whole airy confection finds its stride. (95m)

★★1/2 RUGRATS GO WILD! (Paramount). The whole multicultural Rugrats menagerie decide to go on a seafaring vacation, but it's not the cruise everyone expects, since one of the parents (an inventor by trade) has hooked them all on a sail-it-yourself junk. Of course they get shipwrecked and wind up on an uninhabited island where the cast from Nickelodeon's other hit animated TV series, *The Wild Thornberrys*, are filming a documentary about leopards. The parents fight, the kids get lost in the jungle, and the ensuing raucous misadventures include Nigel Thornberry's getting bopped on the head and regressing to the age of three. Directors Norton Virgien and John Eng handle the opulent animation crisply, and it helps that there are plenty of tart movie references (*Titanic, The Planet of the Apes*, and *The Poseidon Adventure*, to name a few) to keep adults engaged. Bruce Willis voices Spike, the Rugrats' dog, and the whole experience comes with a coordinated scratch 'n' sniff card to let you know what soda pop and stinky feet smell like. (81m)

★★ SEABISCUIT (Universal). Unlike the scrappy '30s racehorse who had millions glued to their radios, Gary Ross's adaptation of the Laura Hillenbrand bestseller proves a poor bet. Of course, the legend of Seabiscuit isn't just about a talented quadruped. It's also an allegory of America in transition from an era of individualism to a culture of mass production and consumption. And a tale of three representative heroes: Charles Howard (Jeff Bridges), an optimistic entrepreneur (his invocation of "the future" is one of the film's many catch phrases); "Red" Pollard (Tobey Maguire, vague and sleepy where he should be pungent and precise), a half-blind, Bard-quoting journeyman jockey down on his luck, and Tom Smith (Chris Cooper, putting in the film's best performance), a horse-whispering, plainsdrifting "crackpot" and brilliant trainer. Pollard and Smith turn Seabiscuit into a winner, and Howard's prescient knack for PR turns him into a sensation. Indeed, it's Howard as a huckster that captures Ross's imagination; the film is largely a compendium of sound bites and platitudes illustrated by montages, all of which make *Seabiscuit* seem like its own 134-minute trailer. Worse, Ross at times ventures into Ken Burns territory, reining in his narrative for archival footage of soup lines or sepia-tinged stills of Detroit factories backed by the twangy Randy Newman soundtrack and the namby-pamby bromides of perennial Burns collaborator David McCullough. And the great match-up with War Admiral is, like almost all the racing footage in the film, chopped up and pasted together into an inert and ersatz heap, like a dance number in *Chicago*. In the end, the film sells short the extraordinary lives it purports to celebrate. (134m)

★ THE LEAGUE OF EXTRAORDINARY GENTLEMEN (Fox). Entering the league of ridiculous summer movies is Stephen Norrington's adaptation of the comic books by Alan Moore and Kevin O'Neill. In the 1899 of an alternative universe, a madman wants to start World War I early by prodding superpowers with atrocities and enticing them with advanced weapons. To combat him, a pre-007 M (Richard Roxburgh) of British Intelligence recruits a motley crew of 19th-century literary heroes, the gentlemen of the title: adventurer Allan Quartermain (Sean Connery), Captain Nemo (Naseeruddin Shah), H.G. Wells's Invisible Man (Tony Curran), Dorian Gray (Stuart Townsend), Dr. Jekyll/Mr. Hyde (Jason Flemyng), and — she's no gentleman, and with her lascivious bloodsucking and murderous morphing, she's no lady, either — Mina Harker (Peta Wilson, the best thing in the movie), from Bram Stoker's *Dracula*. Few of these characters bear much resemblance to the originals — Gray has the regenerative powers of the X-Men's Wolverine, and Hyde looks like the Hulk auditioning for a part in *Oliver!* — and neither does any of the settings resemble London, Paris, or Venice (they all look like the same video-game background). Many of the effects do have a surreal beauty (Nemo's sub the *Nautilus*, for example), and one could argue that this is a postmodern pastiche, an intertextual simulacrum. But that would require some irony beyond the cornball dialogue and resigned performances. Adding Tom Sawyer (Shane West) to the League pushes it in the right direction of farce, but why not go farther, including, say, Madame Bovary and the Brothers Karamazov? Maybe in the sequel. (110m)

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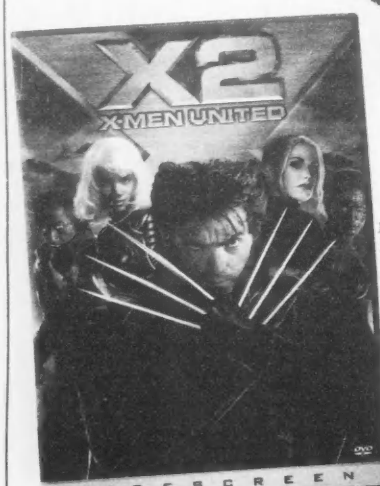

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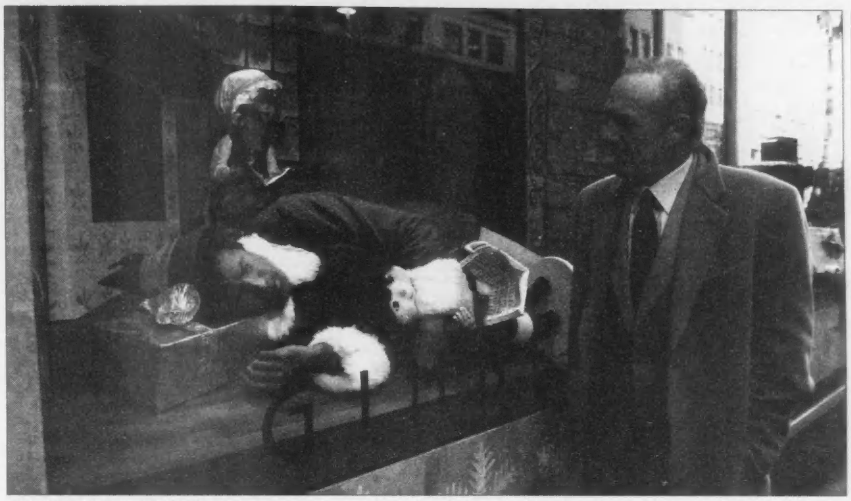

DO YOU BELIEVE IN SANTA III: *James Caan does after finding son Will Ferrell in a Gimbel's window in* Elf.

allies and eventually trusting friends is a foregone conclusion. The neighborhood dogs, voiced by Brittany Murphy and Delta Burke, among others, are blandly annoying, and Molly Shannon and Kevin Nealon are wasted as clueless but caring parents. (87m) *West Newton, suburbs.*

★**GOTHIKA (2003).** Halle Berry's Miranda Gray is a brilliant young doctor in a women's psychiatric prison who wakes to find herself locked up as a patient in her own ward and wondering how she got there. No doubt she and the rest of the talented cast had a similar experience when they first laid eyes on this embarrassing gobbler. Perhaps Berry and Penélope Cruz, who plays Chloë, a sexually abused patient, saw this as a good opportunity to cry and scream a lot and appear in wet, flimsy clothing. The tears start in earnest when Dr. Pete Graham (Robert Downey Jr., here a cross between Anthony Perkins and Jerry Lewis) informs Miranda that's she's in an observation cell because of the nasty things she's done to her husband, Doug (Charles S. Dutton), the head of the unit. "I'm not deluded," Miranda insists. "I'm possessed!" The spirit of a dead girl has been tormenting her, bouncing her off walls and luring her to some revelation. How can a scientist be rational under such circumstances? Nonetheless, she perseveres to uncover a truth so terrifying and so obvious that anyone able to remain awake would have figured it out long before. Hot-shot French director Mathieu Kassovitz has, it's clear, been watching films in the genre from *Frankenstein* to *Cat People* to *Se7en*. But the only truly scary moment is when Dutton, who is twice as old as Berry and three times her size, pulls an Adrien Brody. (95m) *Boston Common, Fenway, suburbs.*

★★★★**THE GREAT DICTATOR (1940).** Criticized upon release for depicting the Führer as a harmless nincompoop, Charlie Chaplin's famous sound comedy stands up today as a timeless satire of totalitarianism. Chaplin plays both Hitler (called Hynkel here) and the unassuming look-alike who comes to take his place. There are memorably funny scenes (the meeting between Hynkel and Jack Oakie's Mussolini figure) as well as moments that attain an almost unearthly beauty (Chaplin's pas de deux with a luminous globe). (b&w/124m) *Sunday at the Museum of Fine Arts.*

H

★**1/2 THE HAUNTED MANSION (2003).** Eddie Murphy continues his downward trajectory from R-rated comedian to boring family man with this kids' comedy from Disney. As he proved in *The Nutty Professor*, Murphy can still be funny while doing family-oriented comedy; here, however, he and everyone else are working on autopilot. His Jim Evers is an ambitious real-estate agent who can't resist interrupting the family vacation to stop at a potential client's house; there they encounter such ghostly luminaries as Terence Stamp and Wallace Shawn (who do their best given what they have to work with), and Jim learns to value spending time with his family over his BMW and his Cartier watch. Director Rob Minkoff (*Stuart Little*) creates some neat special effects, like Jennifer Tilly's headless Gypsy (she's encased in her own crystal ball), and there are a few genuine laughs, along with a handful of scary moments to hint at the film that might have been. (99m) *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

★★★1/2 **DER HIMMEL ÜBER BERLIN/WINGS OF DESIRE (1988).** The protagonists in Wim Wenders's fantasy are a pair of angels, Damiel (Bruno Ganz) and Cassiel (Otto Sander), who drift around Berlin observing people, listening in on their private longings and wishing that they too could become mortal. With the help of former angel Peter Falk, Damiel realizes this dream (wherein the film goes from black and white to color). His romance with a beautiful trapeze artist (Solveig Dommartin) isn't exactly realistic — her monologue at the bar of a rock-and-roll club (music from Nick Cave and the Bad Seeds, Crime and the City Solution) sounds like bad Jean-Luc Godard. But the Berlin ambiance — Damiel atop the Gedächtniskirche, Cassiel huddled next to the Siegessäule's "Gold Elsie," an old man perplexed by the destruction of Potsdamer Platz — emerges hauntingly from Wenders's metaphorical mist, and Falk gives the movie the kick it needs. In German, French, and English with English subtitles. (130m) *Friday through Tuesday at the Brattle.*

★★**HONEY (2003).** On the surface, *Honey* looks like another *Flashdance* knockoff — you know, sassy girl from the hard side of the tracks has big ambitions as a dancer, goes through the show-biz wringer, and ultimately prevails. But here the title character has much more than blond (streaked) ambition on her mind. TV darling Jessica Alba (*Dark Angel*) takes her big-screen turn as Honey Daniels, a hip-hop dance instructor at an inner-city community center. Sporting better-than-Britney moves, she quickly lands the kind of gigs every MTV-raised tweener dreams about. But fame isn't all that sweet for Honey: she's still drawn to the troubled kids from her class, and even more so when the center gets condemned. Drugs and a scumbag producer (David Moscow in a thankless, cutout role) complete the feel-good, fairy-tale formula. The direction by Bille Woodruff is erratic yet well-intentioned, and Honey's wide-eyed idealism makes for a devilish contrast with her bump 'n' grind maneuvers. Lil' Romeo and the magnetic Mekhi Phifer round out the cast; rap queen Missy Elliott is uproarious in an all too brief cameo. (104m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

I

★★★**IM TOTEN WINKEL: HITLERS SEKRETÄRIN/BLIND SPOT: HITLER'S SECRETARY (2002).** Traudl Junge was a well-mannered Bavarian girl raised by a single mother, who yearned, she recalls, for a father figure to enter her life. In 1942, her wish was fulfilled, and how! In Berlin, the comely 22-year-old landed a job with the Führer himself, being hired to type his speeches and correspondence. She remained in his employ until his suicide in 1945; it was to Junge that Hitler dictated his final will. This amazing story remained hidden for almost 60 years, until, 81 and ill with terminal cancer, the conscience-struck Junge spilled all for a documentary camera set up in her Munich apartment. Behind it stood André Heller and Othmar Schmiderer, Austrian Jews. This documentary is an extraordinary oral history of a witness to the inner workings of the Third Reich. As the interview proceeds, it is Junge herself who realizes the superficiality of her testimony: "All of these stories sound so banal." Her epiphany came late, when she was asked to write down his last will. Instead of showing contrition, Hitler blamed the Jews, and also the German people for being unready. When he killed himself, Junge, a short distance away in the bunker, finally seethed with anger at the shortcomings of her boss. *Im toten Winkel: Hitlers Sekretärin* premiered at the 2002 Berlin Film Festival, on February 10. The next day, Traudl Junge died in a Munich hospital. In German with English subtitles. (90m) *Sunday at the Museum of Fine Arts.*

★★★**IN AMERICA (2002).** Jim Sheridan has made a career of telling other people's stories, from Christy Brown in *My Left Foot* to Gerry Conlon in *In the Name of the Father*. Now it's time to tell his own. His semi-autobiographical film recounts his escape from the poverty of early-'80s Ireland to the poverty of early-'80s New York, with a wife and two daughters in tow and a lingering psychic trauma never far behind. Through viscerally felt performances, his leads — Paddy Considine, Samantha Morton, and real-life sisters Emma and Sarah Bolger — make his story their own. With just this cast of five (Djimon Hounsou is an AIDS-afflicted artist living in the family's decrepit Harlem tenement), Sheridan tells a tale of loss and love that's affecting because it's so honestly, disarmingly direct. Although at times pathos does veer close to bathos, the adult actors are so skilled and the girls so guileless that even would-be clichés are moving. And the Bolger sisters are a revelation: 12-year-old Sarah radiates a wisdom beyond her years, and Emma's already a natural at 8, cute but never cloying. The family's resiliency is echoed in Declan Quinn's expressive camerawork, a kaleidoscope of city lights staving off a menacing New York City night. (103m) *Copley Place, Kendall Square, West Newton.*

★★★**INTOLERABLE CRUELTY (2003).** "Who needs a home when you have a colostomy bag?" Yep, we're back in Coen Brothers Land, in the *Big Lebowski* neighborhood, at the corner of quirky and inconsequential. There's no reason this film should work. It's the product of several seemingly incompatible sensibilities: the Coens versus the three screenwriters who worked on earlier drafts of the script; the Coens versus producer Brian Grazer, who's known for making garish, vulgar, expensive blockbusters with Ron Howard. But though *Intolerable Cruelty* is as willfully arcane and offbeat as any Coen picture, it also has plenty of broad laughs, both verbal and visual, not to mention two attractive A-List pros acting at the top of their game. George Clooney's Miles Massey is the Alexander the Great of unscrupulous Los Angeles divorce lawyers. That changes when he meets Marylin Rexroth (Catherine Zeta-Jones), world-class golddigger and serial divorcée. Like the flirtatious thieves in Ernst Lubitsch's *Trouble in Paradise*, they recognize each other as kindred spirits, but they find it as much fun to compete and to betray each other as to surrender to their mutual attraction. Almost everyone else in the movie is a typical Coen grotesque, from Massey's ancient and intestinally deficient senior partner (the subject of that colostomy remark) to an asthmatic hit man named Wheezy Joe to a private eye (Cedric the Entertainer) who harasses and hollers at cheating spouses as he catches them red-handed with his camcorder. The Coens are setting themselves up again for a charge of misanthropy, but their cynicism here is so pure that, at least as embodied by Clooney and Zeta-Jones, it comes off as a kind of romantic ideal. (100m) *Copley Place, West Newton, Arlington Capitol, suburbs.*

LES INVASIONS BARBARES/THE BARBARIAN INVASIONS (2003). Brooke Holgerson's review is on page 4. In French with English subtitles. (99m) *Kendall Square.*

INVISIBLE/THE DAMNED HOUSE OF HAJN (1965). Jiří Svoboda is said to conjure Roman Polanski, Billy Wilder, Maya Deren, and Dario Argento in this take on the "lunatic-in-the-attic" story. In Czech with English subtitles. (107m) *Saturday at the Museum of Fine Arts.*

Continued on page 30

"A TRIUMPH OF EPIC STORYTELLING."
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Continued from page 29

K

★★1/2 KILL BILL: VOLUME 1 (2003). Quentin Tarantino's tour de force exploits the spectacle and the chic of revenge and violence while providing the first half (how arbitrarily the original three-hour epic was chopped in two for convenience of release will be seen in February with the release of *Volume 2*) of his fourth outing, which lacks the audacity of *Reservoir Dogs*, the formal ingenuity and sly irony of *Pulp Fiction*, and the emotional core of *Jackie Brown*. What it has is in-your-face fetishism, quite literally in the case of Uma Thurman's feet, which dominate the screen with unhealthy frequency (true, her foot massage in *Pulp* was a key plot point, but it was never shown). Other preoccupations include recurrent scenes of children watching a parent's violent death, the spectacle of women inventively butchered, often by other women, and, of course, the usual assortment of prominently displayed edged weapons and offensive words ("bitch" is his new favorite). The opening scene is a black-and-white close-up of the bloody, gasping face of the Bride (an athletic but uncharismatic Thurman), the approaching boots (those feet again) of her reptilian killer, Bill (David Carradine), his soothing, sinister words, a gunshot, and the campy surge of Nancy Sinatra singing of Sonny Bono's "Bang Bang (My Baby Shot Me Down)" on the soundtrack. Tarantino never fully re-creates the verve and the authority of these first few minutes, though the subsequent tale of the murderous assault on the Bride's wedding party and her survival, coma, rebirth, and subsequent campaign of vengeance against Bill and his Deadly Viper Assassination Squad (of which the Bride, a/k/a the Black Mamba appears to have been a member — stay tuned for *Volume 2*) sustains interest in the slow spaces between flamboyant set pieces. The sound and the fury of slashing samurai swords, spouting arteries, dismembered body parts, and eviscerated adolescents orchestrated by Hong Kong martial-arts choreographer Yuen Wo-Ping underscore the sad truth that Tarantino's action scenes are now far wittier than his dialogue. Neither do the film's encyclopædic references to international pulp-movie esoterica fill its emotional and spiritual void. *Kill Bill* may excite, but it doesn't move. In English and Mandarin with English subtitles. (93m) *Copley Place, Somerville Theatre (no screenings Sunday), suburbs.*

L

★1/2 THE LAST SAMURAI (2003). Let's just hope it *is* the last samurai, at least as perpetrated by a crass Hollywood filmmaker. Joining the flippant swordplay of *Kill Bill* is the lugubrious mumbo-jumbo of Ed Zwick's period pseudo-epic. Tom Cruise takes the Uma Thurman role here as the white guide to the noble code of bushido (which brought such boons to mankind as Pearl Harbor and the kamikaze). As Nathan Algren, a former Seventh Cavalry officer driven to drink and a carnival sideshow because of his disgust with the Civil War and the Indian genocides, he's offered a chance to get back on his feet by training the Japanese Imperial army in the use of modern Western weapons. The empire has been co-opted by greedy capitalists, however, and Katsumoto (Ken Watanabe), a samurai chieftain, rebels to preserve the old ways. In a disastrous battle, Katsumoto captures Nathan, and anyone who has seen *Dances with Wolves* can figure out the rest. What's more, anyone who has seen films by Akira Kurosawa, John Ford, or even George Lucas will recognize what Zwick is ineptly trying to reproduce. The action scenes are a cut above the average, and the culture clashes between Cruise and the superb Watanabe crackle with some humor. But the fulsome rhetoric and romanticized hyperbole drive home a point — the nobility of fighting to preserve feudal fascism from the forces of corporate fascism — that's dangerously dumb and naive. (144m) *Boston Common, Fenway, Harvard Square, Chestnut Hill, suburbs.*

★★1/2 LOONEY TUNES: BACK IN ACTION (2003). The Looney Tunes cartoons were always at their best when anarchy reigned — when Taz went wild, Bugs outwitted Elmer Fudd by dressing up like a girl, or Wile E. Coyote ran himself off a cliff. Director Joe Dante tries to maintain the anarchic spirit of the cartoons in *Back in Action*, but the humans keep getting in the way. This new adventure, which blends live action with animated characters, has an almost inconsequential plot that involves Daffy Duck and Bugs Bunny in the search for a diamond that turns people into monkeys. Brendan Fraser and Jenna Elfman play the straight leads to Bugs and Daffy's comic foils, but for the most part they just slow the story down. Only Steve Martin as the villainous head of the Acme Corporation even attempts to match his animated co-stars' outrageousness, doing a kind of kiddie version of the Jerk that keeps his scenes interesting. The interactions between people and cartoons are seamless, but the movie takes off only when the cartoons take center stage — as when Bugs and Daffy are chased through various paintings in the Louvre, becoming by turns Surreal, Pointillist, and Renaissance as they jump from wall to wall. It's a fun scene but not enough to sustain a film. (90m) *West Newton, Arlington Capitol, suburbs.*

THE LORD OF THE RINGS: THE RETURN OF THE KING (2003). Peter Keough's review is on page 3. (210m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★LOST IN TRANSLATION (2003). Francis Coppola perfected a style of moody, existential filmmaking in his 1974 masterpiece *The Conversation* and then seemed to abandon it. Maybe he bequeathed it to his daughter Sofia, who more than comes into her own with her second film, one that approaches her father's mastery of tone, detail, and rhythm and is damned funny as well. Which it would have to be with Bill Murray in the cast and apparently extemporizing at will as Bob Harris, a waning Hollywood film star who's in Tokyo to shoot an ad for Suntory whiskey (as did Orson Welles, notoriously, in the '70s). Had a less dadaistic comic mind taken on the sometimes slapstick culture clashes involving encounters with Japanese masseuses, karaoke bars, card-wielding business men, and samurai-style commercial directors, *Translation* would no doubt have been too literal. As it is, Murray's Bob complements nicely Scarlett Johansson's very serious Charlotte, who shivers with nascent but unfulfilled revelation while perched on a windowsill high above the streets or picks her way through the cherry-petaled emptiness outside a Buddhist temple. Both are having marital difficulties — Bob's wife's faxed communiqués are one of the film's few sophomoric lapses, and the growing gulf between Charlotte and her callow, go-getter photographer husband (Giovanni Ribisi) seems as if it might be drawn from Coppola's own marriage to wunderkind Spike Jonze. But the idyll of Bob and Charlotte is erotic, not sexual, and it's touching and hilarious, a tour de force for both actors. As for the director, she even has her own idiosyncratic, auteurial motif — lingering close-ups of Johansson's butt. (105m) *Copley Place, Harvard Square, Coolidge Corner, suburbs.*

★★1/2 LOVE ACTUALLY (2003). The first directorial effort from Richard Curtis is the kind of relentlessly optimistic romantic comedy you'd expect from the writer of *Four Weddings and a Funeral*. For his series of loosely related vignettes that explore the ways in which different kinds of love actually are all around us, Curtis assembled a stellar cast. Hugh Grant does his charmingly raffish act as the new prime minister of England with a crush on his maid; Alan Rickman and Emma Thompson are moving as a couple whose marriage is falling apart. On the downside, a plot involving a recently widowed Liam Neeson and his stepson, who is smitten with a classmate, is grating, mainly because Thomas Sangster as the lovelorn Sam is the kind of child actor who seems to have been conceived in a Hollywood test tube. Fortunately for Curtis, the rest of his actors, who include Laura Linney and Colin Firth in unsentimental portraits of people in love, bring his material back to earth. (128m) *Boston Common, Fenway, Harvard Square, Circle, suburbs.*

★LOVE DON'T COST A THING (2003). Love may not cost a thing, to paraphrase well-known ascetic Jennifer Lopez, but high-school popularity is expensive. It costs engineering geek Alvin Johnson (Nick Cannon) $3000, and that's just start-up expenses — the value, in labor and cash out of pocket, for fixing the crumpled Cadillac of teen princess Paris Morgan (Christina Milian), which he does in return for her pretending to be his girlfriend and lifting him out of dork purgatory. Plus, there's a whole new wardrobe, mostly Sean John track suits and Nike sneakers so fly you have to wear them dangling from your neck lest you scuff them by actually walking around in them. Not to mention the cost of grooming — waxing those eyebrows and mowing down that Afro so as not to look like the love child of Brooke Shields and Tito Jackson. This hip-hop-flavored remake of 1987's *Can't Buy Me Love* doesn't escape the trap of fetishizing the consumerism it means to satirize — to judge by the film's blatant and frequent product placement, director/co-writer Troy Beyer seems to have missed the irony. The only reason for anyone over 17 to see *Love Don't Cost a Thing* is scene stealer Steve Harvey, who as Alvin's old-school mack daddy of a father pulls off two roll-on-the-floor-funny sequences where he teaches his son about condoms. Nickelodeon vet Cannon is gifted at physical comedy, and pop singer Milian is credibly sweet, not to mention beloved of the camera. Both have ample charisma, something else you can't buy. (105m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

M

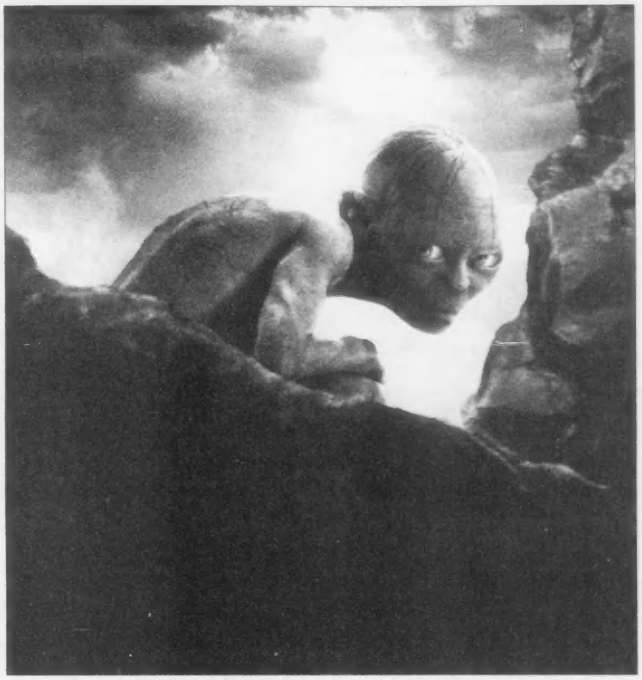
★★★1/2 MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD (2003). Peter Weir and cowriter John Collee have grafted the first and 10th novels (*Master and Commander* and *The Far Side of the World*) of Patrick O'Brian's 20-volume saga into a 138-minute tale that's a lot more elegant than its compound title. Think of it as the best *Star Trek* movie ever made, only with the series switched from the 24th century to the 19th, and from Star Fleet Command to the British Navy. The H.M.S. *Surprise*, a 28-gun frigate, takes the place of the Starship *Enterprise*. In lieu of Captain Kirk (and with a touch of Scotty), Captain "Lucky" Jack Aubrey (Russell Crowe) mans the helm; jolly, ingenuous, shrewd, lusty, pun-loving, and brave, he's the heart and soul of the vessel. His close friend Dr. Stephen Maturin (Paul Bettany) combines the detached calculation and the scientific curiosity of Mr. Spock with the compassion and the common sense of McCoy; he's the reflective intellect and conscience. Their mission may be less humanistic than that of their futuristic colleagues — they've been sent to hunt down a French ship that's attacking British whalers on the high seas. But *Master* musters all of *Trek*'s camaraderie and exhilaration; more important, it taps into the wit, irony, and exquisite literary grace of the late O'Brian. And Weir breathes life into the loose-knit yarn with some of the most astounding and detailed renderings of 19th-century seafaring and warfare ever brought to the screen. (138m) *Boston Common, Fenway, Harvard Square, Chestnut Hill, suburbs.*

★1/2 THE MATRIX REVOLUTIONS (2003). For all its futuristic trappings, *The Matrix* was really a satire on contemporary life, writers/directors Andy and Larry Wachowski having recognized that synthetic spectacle had overtaken reality and superseded substance. With *The Matrix Revolutions*, the series has become an illustration of its own cautionary tale: the action sequences, at once perfunctory and more aggressive, are now the trilogy's raison d'être; the complex allegorical underpinnings are the window dressing. If Neo (Keanu Reeves) was the heart of the first two movies, he's barely present here, and that's also true of Trinity (Carrie-Anne Moss), whose love for Neo proved so crucial and miraculous. (Jada Pinkett Smith's Niobe takes over most of Trinity's action-heroine duties.) Even mentor Morpheus (Laurence Fishburne) does little but mope and display a physique that's apparently the result of staking his new spiritual hunger with Krispy Kreme donuts. Viewers who were left scratching their heads after *Reloaded* will still be doing so after *Revolutions*. Even the final, triumphant images, which mark the end of the war between people and machines, remain ambiguous, and it's the anthropomorphic computer programs, not the humans, who get the last word. Given the primacy of digital effects, it's no wonder the Wachowskis ceded much of the filming of *Revolutions* to machines, but did they have to let the machines write the movie too? (129m) *Somerville Theatre, Arlington Capitol, suburbs.*

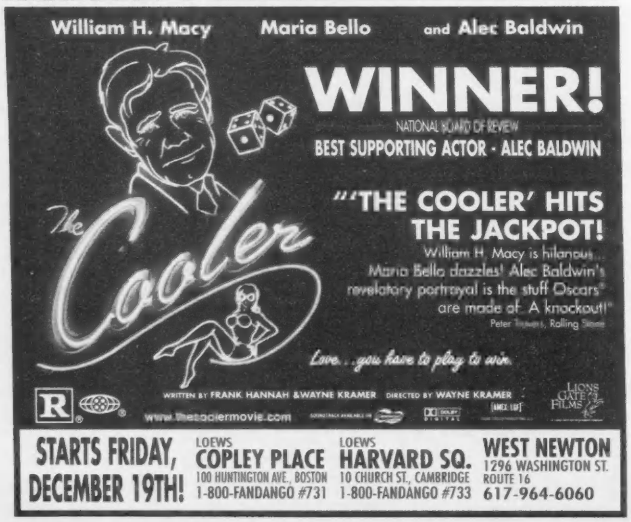
★★★★MODERN TIMES (1936). Not only one of Charlie Chaplin's funniest films but a remarkably prophetic satire of the Machine Age: when the Tramp does battle with a newfangled feeding machine, the gadget looks no more ludicrous than half the products currently advertised on late-night television. This movie marked the first appearance of Chaplin's voice on a soundtrack — singing gobbledygook. (b&w/87m) *Thursday at the Brattle.*

MONA LISA SMILE (2003). Peter Keough's review is on page 3. (117m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★UN MONDE PRESQUE PAISIBLE/ALMOST PEACEFUL (2002). In Michel Deville's prickly but splendidly humane ensemble piece about Jews resettling in Paris in 1946, Monsieur Albert (Simon Abkarian) offers shelter to camp survivors and refugees in his tailor shop. As they stitch together clothes, they also weave stories from their past and try to patch together their broken lives, often via unrequited or ill-judged loves and other attachments. But Deville is far less obvious in his metaphors than that description would suggest; he captures the



DO YOU BELIEVE IN SANTA IV: *Gollum would if only Mr. Claus would bring him something round and gold in* The Lord of the Rings: The Return of the King.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evanescence of joy and the burden of remembrance with acute detail and gentle irony. In French with English subtitles. (94m) *Friday and Saturday at the Museum of Fine Arts.*

★★★★**MYSTIC RIVER (2003).** This Clint Eastwood film based on Dennis Lehane's novel follows three childhood friends: Kevin Bacon as Massachusetts State Police detective Sean; Sean Penn as Jimmy, a small kingpin in the working-class Boston neighborhood where the film takes place; and Tim Robbins as the troubled Dave. When Jimmy's daughter Katie is murdered, he's forced to recognize that fate has linked the friends forever. Eastwood never seeks to torment the audience with what can't be represented — the abuse of 11-year-old Dave by perverts, the death of Katie (which the viewer, with Jimmy, is left to imagine). He's more concerned with the pattern that links the characters. This enigmatic, complex study is one of the most ambitious and powerful efforts in recent American film. (130m) *Fresh Pond, Chestnut Hill, suburbs.*

P

★★1/2 **PIECES OF APRIL (2003).** In the edgy slacker odyssey *Go*, Katie Holmes showed talent that went beyond her teen-idol status from *Dawson's Creek*. In Peter Hedges's portrait of familiar dysfunction, she tries to further that promise. Her April, full of angst, yearning and indecision (not unlike her TV person), lives in a cramped New York apartment with her new boyfriend, Bobby (Derek Luke, who had such an impressive debut in *Antwone Fisher*). The interracial coupling casts shadows of *Guess Who's Coming to Dinner* when April invites her estranged family over for Thanksgiving. Problems ensue: April's never cooked before, Bobby gets tangled up with a gang of BMX biker thugs, and the oven doesn't work. Then there's April's family, imprisoned in a beat-up compact wagon where her controlling mother (Patricia Clarkson), waning from the ravages of cancer, prattles on about her daughter's shortcomings and her father (Oliver Platt) is too eager to please. Holmes may be ready to shoulder a film, but this isn't quite it: as penned by Hedges, her April is too aloof and unsympathetic. Still, Clarkson (*Station Agent*) is superb, and Sean Hayes (*Will and Grace*) as the foppish upstairs neighbor obsessed with his state-of-the-art oven provides some biting comic relief. (81m) *Somerville Theatre, suburbs.*

★★**PRISONER OF PARADISE (2003).** The plight of the artist in the face of such historical nightmares as the Holocaust has inspired films ranging from István Szabó's *Mephisto* (1981) to Roman Polanski's *The Pianist*. Someday perhaps Szabó or Polanski or a filmmaker of equal stature will take on the bizarre and tragic tale of Kurt Gerron. Until then, this plodding documentary by Malcolm Clarke and Stuart Sender will have to do. Gerron enjoyed tremendous success and popularity as a character actor, film director, and cabaret performer (his version of *Der Dreigroschenoper*'s "Mackie Messer" is a classic) during the Weimar period, so much so that he overlooked the establishment and the implications of the Third Reich until it was much too late. He ended up in Theresienstadt (Terezin), a "model" concentration camp into which the Nazis siphoned the most distinguished Jewish artists, intellectuals, and athletes as a kind of Potemkin village to deceive the world about the Final Solution. Late in the war, the Nazis decided to make a propaganda film about the camp, and Gerron was coerced into directing it. Clarke and Sender use archival footage (including excerpts from the film), talking heads (including Gerron's surviving colleagues and fellow camp inmates, whose testimony is harrowing), and a cliché'd commentary narrated by Ian Holm. However clumsy, *Prisoner* can't help but be moving in its depiction of an artist confronting the ultimate existential absurdity and of evildoers committing the ultimate act of inhumanity. (96m) *Coolidge Corner screening room.*

R

★★**THE ROCKY HORROR PICTURE SHOW (1976).** This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

★★**RUNAWAY JURY (2003).** All movie juries are fixed, and that adds an element of irony to Gary Fleder's efficient adaptation of the John Grisham bestseller about interested parties trying to fix a jury in a high-profile suit against a gun manufacturer. Practically curling his moustache with villainy is Gene Hackman as "jury consultant" Rankin Fitch, who's been hired to influence the decision by his usual combination of bribery, extortion, and high-tech surveillance. Opposing him with a bad suit and a Southern accent is Dustin Hoffman as Wendall Rohr, a slicker version of Atticus Finch brought in to get justice and a $110 million settlement for a woman widowed by the defendant's product. As far as the courtroom oratory goes, the gun-control side wins hands down, but the actual case is up for grabs, especially when John Cusack's Nick Easter, a jury member, offers to spin his colleagues in favor of the highest bidder. Rachel Weisz is winsome and tough and displays unlikely martial-arts prowess as John's accomplice, and the New Orleans locale offers zesty if irrelevant atmosphere. But the first screen pairing of Hoffman and Hackman doesn't amount to much (Hackman spends most of his time off-site watching a monitor and sputtering, "Curses! Foiled again!"), and instead of demonstrating how money manipulates the legal system, this is more a failed exercise in how the movies manipulate an audience. (123m) *West Newton, Arlington Capitol, suburbs.*

S

★★★★**SCARFACE (1932).** This breathlessly exciting gangster drama — one of the greatest ever — is peppered with verbal and visual wit. It's like a street-opera version of a Jacobean tragedy, with the final, brink-of-death duet performed by a sister/brother pair of would-be lovers (Paul Muni, in a role meant to suggest Al Capone, and Ann Dvorak). Among those who die memorable deaths are Boris Karloff and George Raft. Ben Hecht wrote it; Howard Hawks directed. (b&w/93m) *Monday at the Coolidge Corner.*

★★**SCARFACE (1983).** Transporting the Howard Hawks/Ben Hecht *Scarface* to the Cuban-run drug scene in Miami was a smashing idea. But Brian De Palma's update drags along for two hours and forty-five minutes, and most of it is an elaborate, cascading mess. The screenplay by Oliver Stone is an intended *Godfather*-like epic about Cuban gangsters carrying the seed of a drug empire to America, but Stone isn't a writer to think in novelistic terms; he confuses "big" with "complex." De Palma pulls off some scary, over-the-edge set pieces in the first hour; after that, he's chained to the crummy material. Al Pacino, playing the Cuban émigré gangster Tony Montana, shows what a thoughtful actor he is, and his frenzied comic belligerence gives the movie practically its only comic charge. But he doesn't suggest any reason for Tony's violent, sociopathic behavior. By the second hour, Steven Bauer, with his infectious crooked-banana grin, is stealing scenes away from him. Michelle Pfeiffer plays the ice princess Tony weds. (165m) *Weekend late nights at the Coolidge Corner.*

★★★1/2 **SCHOOL OF ROCK (2003).** Director Richard Linklater here reworks the theme of the classroom as microcosm of a repressive society with a subversive film that affirms family values. Jack Black's Dewey Finn is a slacker musician who pretends to be a teacher while forging his 10-year-old students into a rock band. Perhaps Principal Mullins (Joan Cusack) falls for Dewey's bull for the same reason the audience does: sheer delight in Black's manic exuberance, vanity, self-delusion, and absurdity. He should win most viewers over in the film's opening minutes as he takes a guitar solo for his band and stage-dives into the waiting arms of . . . nobody. Dewey learns something about responsibility, his kids — all precisely cast and utterly convincing — learn something about freedom, and no one should be unmoved by the rousing finale. (108m) *Somerville Theatre, Arlington Capitol, suburbs.*

THE SEA OF GRASS (1947). Spencer Tracy is Colonel James Brewton, a New Mexico ranch owner who uses force to keep homesteaders off the government-owned "sea of grass" on which he grazes his cattle. Katharine Hepburn is Lutie Cameron, the St. Louis woman who marries Jim. They have a child, Sara Beth (Phyllis Thaxter). When Lutie finds out what Jim is really like, she has an affair with Denver lawyer Brice Chamberlain (Melvyn Douglas). They have a son, Brock (Robert Walker, who in his next film, *Song of Love*, played Brahms to Hepburn's Clara Schumann). Jim finds out; Lutie leaves with both children. Later, Brock is killed, and Sara manages a reconciliation between Jim and Lutie. You're watching this for the acting, not the story. Elia Kazan directed. (b&w/131m) *Monday at the Boston Public Library.*

★★★1/2 **SHATTERED GLASS (2003).** Initially infuriating, first-time director Billy Ray's account of the sordid career of notorious fabricator Stephen Glass ultimately proves illuminating and provocative. Hayden Christensen shows a rare gift for sniveling as Glass, who in the mid 1990s, fresh out of college and in his early 20s, managed to ingratiate himself with the venerable *New Republic*, becoming a star member of the staff and one of its flashiest contributors. Glass is squishily charming, not just to vulnerable females like Caitlin Avey (Chloë Sevigny in a problematic, fictitious role) but also to the charismatic and savvy editor, Michael Kelly (Hank Azaria), who would become a casualty of the War in Iraq, and to whom the film is dedicated. And the stories he comes up with are trendy, quirky, and funny — the kind of low-content, high-calorie fluff that seems the future of journalism. Poor fellow staffer Chuck Lane (Peter Sarsgaard) has to glower in the corner with his dreary assignments about Haiti and Gabriel García Márquez while Glass regales his adoring colleagues with his gonzo investigations into millionaire teenage computer geeks and red-neck Southern radio stations. Then Adam Penenberg, an investigative reporter for the now defunct on-line *Forbes Digital Tool*, checks out the facts in one of Glass's stories and finds they're all fictions. Should Lane call Glass on this? Masterfully portrayed by Sarsgaard, he's pale, anal, and humorless, a later-day Uriah Heep. And though we know that Glass is a phony, compared with the creepy Lane, he might just be a lovable rogue, the magazine version of Leonardo DiCaprio's sexy cheat in *Catch Me If You Can*. Still, the weakling Lane gains strength as the basic credibility of his profession crumbles, whereas the slippery Glass fades. The scene in which Lane finally confronts Glass and resists all of his protean squirmings is excruciating and brilliant: the narcissistic Glass is shattered, and the truth sets Lane free. (94m) *Kendall Square, West Newton, suburbs.*

"SHORT FILMS." Jan Švankmajer's **"The Pit, the Pendulum, and Hope"** (1983; 15m); Jiří Barta's **"The Last Theft"** (1987; 21m); Švankmajer's **"The Fall of the House of Usher"** (1980; 15m); Švankmajer's **"Down to the Cellar"** (1983; 15m); Švankmajer's **"Castle of Otranto"** (1977; 20m); and Václav Mergl's **"Little Cousins"** (1988; 8m). In Czech with English subtitles. *Sunday at the Museum of Fine Arts.*

★★**SOMETHING'S GOTTA GIVE (2003).** Jack Nicholson and Diane Keaton are all that this mild lark has going for it, apart from some canniness at manipulating the well-worn levers and sticky springs of what these days passes for romantic comedy. Nicholson's Harry Sanborn is the 63-year-old owner of the world's second-largest hip-hop label. While visiting the bedroom of the latest of his many much-younger conquests, Christie's auctioneer Marin (Amanda Peet), Harry suffers a mild heart attack; that leads to his becoming marooned in the beach house of Marin's 50ish mother, Erica Barry (Keaton). The debt that this set-up owes to George S. Kaufman & Moss Hart's 1930s Broadway farce *The Man Who Came to Dinner* is acknowledged in the dialogue, since we're told that Erica is "the most successful female playwright since Lillian Hellman." From then on, it's all about how Harry re-evaluates his life and achieves nirvana with Erica, despite her guardedness in matters of the heart and her acquiring a younger suitor in the form of Harry's thirtysomething doctor, Julian Mercer (Keanu Reeves). Writer/director Nancy Meyers's guiding of all this heavy machinery might fairly be called ruthless. (125m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★**THE STATION AGENT (2003).** When Peter Dinklage first appears on screen, a close-up of his ruggedly handsome, melancholy face is followed by a longer shot revealing his full height: four feet, five inches. It's a visual jolt, but as soon as he speaks, all you notice is that he's a good actor. His Fin has found a niche working in the Golden Spike, a Hoboken model-train shop, with his friend Henry. Then one night Henry drops dead, and his will bequeaths to Fin an abandoned railway depot in desolate Newfoundland, New Jersey. Joe (Bobby Cannavale, as irresistible as a big puppy), an extroverted but sweet-natured Puerto Rican, parks his hot-dog van on the property and insists on serving up his small talk with Fin's café con leche. Olivia (Patricia Clarkson, again proving she's one of America's best actresses), a recluse mourning the death of her son and estranged from her husband, almost runs Fin over in her SUV, twice. Cleo (Raven Goodwin, vastly appealing but not cute), a lonely grade-schooler, bumps into Fin while he's walking along the train tracks and shyly befriends him. Fin serves as a mirror to all, revealing who they are by reflecting their shortcomings — though when he tries to become something more, his confused efforts end in a stunning sequence of drunkenness, rage, and self-immolation. Director Tom McCarthy is a filmmaker of the long-take, little-dialogue school, and though the film drifts a bit in the middle, this aesthetic perseveres. (88m) *Kendall Square, suburbs.*

STUCK ON YOU (2002). Peter Keough's review is on page 4. (118m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

T

★1/2 **TIMELINE (2003).** Director Richard Donner, who rose to notoriety with the *Lethal Weapon* franchise, takes yet another connect-the-dots Michael Crichton novel and blows it up into a joyless experience. As with all Crichton weaves (*Jurassic Park*, *Sphere*), the plot is wrapped around some pseudo-scientific mumbo-jumbo that makes more sense the less you think about it. Here the bogus concept is a wormhole, or puncture in time, that a high-tech corporation run by a nefarious Bill Gates clone wants to exploit for profit. This ill-explained chronological anomaly is locked onto a mid-14th-century site where a French fortress is under siege by the English. An archæologist (Billy Connolly) gets marooned there, and the company sends a second crew of dirt sifters back to rescue him. Reduced to four bland survivors (Paul Walker, Connolly, Frances O'Connor, and Gerard Butler, who's the only one to rise above the insipid material), the team fire crossbows, cross swords, and rewrite history. It's a dull spectacle that makes a drive out to Carver for King Richard's Faire seem more appealing. (116m) *Fresh Pond, suburbs.*

★1/2 **21 GRAMS (2003).** Maybe there should be a filmmaking rule that if you have a heart transplant, you can't also have a hit and run, a recovering alcoholic and ex-con who's a born-again preacher, a botched abortion, and so on — which is just part of what happens in Mexican director Alejandro González Iñárritu's Hollywood debut. The man with the bad heart is Paul (Sean Penn), a professor whose ailment is a metaphor for his fading relationship with his wife, Mary (Charlotte Gainsbourg). The woman devastated by the accident is Cristina (Naomi Watts), who now alternates between rage and self-pity. And the preacher with the checkered past is Jack (Benicio Del Toro), a hard-luck case whose faith is tested by extravagant plot devices. Iñárritu uses the same handheld camera and skewed chronology he did in *Amores perros*, and his style is seductive as long as the story lines remain separate and unclear. Once it all comes together, however, the payoff is silly hysteria. Neither does he rein in his actors — maybe another Hollywood rule should be that you can't have two scenery chewers like Penn and Del Toro on screen at the same time. It's as if Iñárritu and like-minded "serious" filmmakers felt the need to compete with mindless blockbusters by cranking up the emotional and stylistic equivalent of special effects. The title refers to the amount of weight a human body loses at the time of death, or, as some believe, the weight of the soul. If so, *21 Grams* is about 20 grams light. (125m) *Kendall Square, Coolidge Corner, West Newton, suburbs.*

U

★★**UNDER THE TUSCAN SUN (2003).** Diane Lane shines in this loose adaptation of Frances Mayes's popular travel memoir, playing a divorcee who travels to Italy and impulsively buys and restores a Tuscan villa, where her broken heart mends and she slowly finds happiness. Given the slight premise, writer/director Audrey Wells (*Guinevere*) must rely on Lane and supporting cast members Raoul Bova and Sandra Oh, along with the natural beauty of the Tuscan countryside, to make an impact. But it's not enough to justify a movie. *Under the Tuscan Sun* is as predictable and sappy as it sounds, with the obligatory kooky neighbors and setbacks along the road to happiness. And though Lane reveals startling depths of emotion, she's just one more point of interest along the way. (115m) *Arlington Capitol, suburbs.*

V

★★★**VALERIE AND HER WEEK OF WONDERS (1970).** Jaromil Jireš's film follows the adventures of an adolescent girl who is victimized by her white-faced grandmother, several vampires, and other strange figures who inhabit her 19th-century village. The atmosphere of corruption is offset by the ever-renewable innocence of the heroine, who seems to be watching herself in a play. You view the whole film as if from the point of view of the dreamer awakened. With Valerie, the film visits situations, brushes over them, and never fully inhabits them; yet from this restraint a deeper participation ensues, accompanied by nostalgia and a feeling of pity for the movie's monsters. In Czech with English subtitles. (77m) *Saturday at the Museum of Fine Arts.*

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WICKLIFFE AREA
SF, 63, seeks nice gentleman, 57-70, who enjoys outdoors, animals, reading, C&W and blues music. ☎821025

LOVE AND BEING LOVED...
is the greatest gift of all. Cute, petite, passionate WWF, seeks spirited Santa, 58+, to enjoy the holidays. Gift wrapping unnecessary! ☎267095

CIRCLE THIS AD
Down-to-earth SWF, 54, likes walking, hiking, gardening, dancing, plays, movies, candlelight dinners. Seeking honest, sincere, dependable, open, caring, compassionate SWM, 53-58, friends first. ☎821369

LAID-BACK
SWF, 28, 5'6", blonde/blue, athletic, slim. Cancer, N/S, likes shopping, movies, working out, travel, reading, music. Seeking outgoing, fit SBM, 28-35, N/S, with similar interests, for LTR. ☎835603

NO DRAMA
SBPF, 37, Sagittarius, N/S, seeks SBPM, 38-50, who enjoys travel, dining out, movies and reading, for friendship/LTR. ☎837216

CIRCLE THIS AD
SWF, 35, short spiky blonde/blue, digs movies, theater, concerts, cartoons (sorry, animation), Kung Fu, Yoga, my two cats, shopping, talking. I want a cute man, 28-40. ☎484503

SINGLE MOM
SWF, 47, 5'5", brown/brown. Taurus, smoker, loves the outdoors, cooking, dancing, travel, sports. Seeking honest, genuine, family-oriented SWM, 47-60, who knows what he wants. ☎834353

FORMER ROCKETTE
Widowed WF, Italian, attractive, enjoys family, casinos, dancing, travel, movies. Seeking outgoing gentlemen with similar interests, for LTR. ☎338867

COULD IT BE ME?
SWF, 24, loves quiet evenings at home with someone special, dancing, sharing. Seeking funny, caring, passionate SM, 24-35, similar likes, friends first, maybe more. ☎839681

LET'S HOLD HANDS
Old-fashioned DWF, 47, years young, dark hair and eyes. Seeking secure SWM, 40-55, enjoys slow dancing, quiet times, dining out, good times in general. ☎807615

WINNING SMILE
Highly energetic SWF, 49, in real estate sales, enjoys reading, movies, dining out, travel, music and dancing. Seeking honest, sincere SWM, 45-55, for friendship first, possibly more. North Shore. ☎519212

TAKE A CHANCE
Attractive, responsible, loving, caring SBF, 33, 5'7", few extra pounds, prime of life. Seeking SM, 38-50, nice open, friendship first. Serious replies only. ☎825098

SOMETHING TO TALK ABOUT
SW mom, 40, with a wonderful personality, loves comedy, drama and family films. Seeking a man who is positive and happy. ☎831191

SWEEP ME OFF MY FEET
SBF, 24, 5'6", full-figured, brown/brown, Scorpio, enjoys board games, cooking, movies, bowling, dining out, reading, poetry, music. Seeking SBM who's a true gentleman for LTR. ☎822584

SEEKING SOULMATE
Sexy, single, Jewish female, 37, searching for the love of my life. Multiple interests including reading, cooking, listening to music. So what are you waiting for? Call me now! I hope you're out there somewhere. ☎537768

SEEKS OLDER MAN
SF, 38, 5'4", medium build, attractive, works full time, likes dining out, music, concerts. Seeking SM, 48-60, with similar interests. ☎814085

BE MY COMPANION
SBF, 37, 5'9", seeks successful WM, 30-65, for possible relationship. Let's talk and get to know each other! I enjoy parks, tennis, dining. ☎814471

A LOT TO OFFER
Female, age 52, seeks simple pleasures. You, 40-57, enjoy the sublime, feel intensely passionate about laughter, silence, and the sound of a lover's whisper. ☎365980

INTO FITNESS
SF, 50, nurse, bodybuilder, loves exercise, interested in meeting a fun, honest, sincere man, 38-49, who is fun to be with. ☎813969

SEEKING REAL RELATIONSHIP
WF, 20, in search of a male, 20-29, to spend my life with. I want to develop an honest, serious, long-term commitment. ☎834455

LET'S MEET
Easygoing SWF, 29, above average lady, loves sports, hockey, baseball, doesn't play games, seeking similar SM, 26-32, friendship first, possibly more. ☎747170

LOOKING 4 A GOOD TIME
Attractive SWF, 43, 5'1", brown/brown, likes sports, beach, dining out, weekends down the Cape. Seeking SWM, who likes to have fun, possible long-term relationship. ☎638614

MULTI-CULTURAL SF - MBA
39-year-old, 5'6", brown/hazel, attractive, smart, independent, loves animals, travel, art, antiques, adrenaline junkie! Seeks gentleman who appreciates smart women. Sense of humor important. Not afraid of roller coasters! ☎819567

A LOT TO OFFER
Stop me in my tracks! SWF, 46, 5'4", an evening person, loves warm dawns in a quiet bay, seeking SM, 39-54, financially savvy, loves work, puts family first, companionship leading to long-term relationship. ☎687156

CIRCLE THIS AD
Oh, all the poets they studied rules of verse
And those ladies, they rolled their eyes and
I'm very outgoing. ☎642129

LOVE AND BEING LOVED...
is the greatest gift of all. Cute, petite, passionate WWF, seeks spirited Santa, 58+, to enjoy the holidays. Gift wrapping unnecessary! ☎267095

ROCK WITH YOU
SHF, 32, two kids, eclectic taste in music, loves good times, enjoying life, time with kids. Seeking SM, 25-43, similar interests, friendship first, more. ☎815608

TAKE A CHANCE
Blue-eyed brunette, 27, 5'5", with a curvaceous figure, would like to meet a single guy in the Boston area for dating and who knows! What have you got to lose? ☎803423

VERY ATTRACTIVE
Graceful, sincere SWF, young 63, 5'7", brown/brown, slim build, Cancer, N/S, loves the Cape, dancing, Martinis and dining out. Seeking similar SWPM, 62-69, for friendship, possible romance. ☎839030

FOLLOW YOUR BLISS
SWF, 77, wants to enjoy theater, music, dining, quiet times and more with an honest, refined gentleman. ☎591962

AVAILABLE FOR YOU
Full-figured BF, 47, 5'4", Libra, enjoys movies, comedy clubs, dining, dancing, would like to meet a nice man to talk with, who has similar interests, will be interested in her. ☎769985

SEEKS PRINCE CHARMING
SJF, 50, 5'6", loves theatre, dining, dancing. Seeking that someone special in a nice, relaxed, easygoing SJM, 50ish, who likes sharing and listening. Friendship and companionship first. ☎832565

DON'T MISS ME!
Sweet as apple pie. SF, 24, 5'1", with eyes that will pull you in, brown/brown, A+ body, manicured nails, loves all seasons. Seeking tall, serious but giggly guy, who'll think that I'm the best. ☎816483

ATTRACTED TO OLDER WOMEN
Hello! I'm a SWM 40 who is attracted to older women, all shapes and sizes. Race unimportant! I'm friendly, understanding and would like to meet a girl between 55-75. ☎844124

LOOKING FOR MR. RIGHT
Are you out there? If you are a "take charge" guy, 19-45, looking for the perfect woman, call this sensual, wonderful, 31-year-old SWF to brighten the rest of your days. ☎840094

LET GET ACQUAINTED
SWF, 60, adores living in Boston, including dancing, movies, plays, cultural events. Seeking tall, handsome SWCM, 60-65. ☎838423

EROTIC ENCOUNTERS
Looking for casual no strings sex? Perhaps you have a fetish you'd like to explore further or a fantasy you've been dying to live out. If so check out Erosphere - The Phoenix Adult Personals - now in Arts! ☎831207

WELL EDUCATED
27 yr. old [illegible] SWF with beautiful trips to [illegible] I should be tall. Well-dressed and financially secure.

JUST CONNECTED

SWF, 26, seeks SM, 26-50, for peaceful relationship. You: tall, slim, intelligent, coordinated, sensitive, dedicated to line of work. Me: chubby, love to cook, write poetry. Let's get to know each other, friends first. Maybe we'll hit a bullseye! ☎826045

TRY FOR THE BEST
Attractive, interesting, lovely lady, 69, looking for a companion with similar interests, such as music, movies, theatre, dining out, dancing, beaching, swimming, travel, and much more. ☎826192

INTO VAMPIRES?
Employed college student, 23, pretty hazel eyes, full lips, long blonde hair, slim build, belly button and eyebrow piercings, likes concerts, theatre, forensics, horror movies, NIN, industrial, dark wave. Seeking tall and skinny SWM, 21-31, 5'8"-6'3", wit h long dark hair. ☎812799

HOT, FUN-LOVING CHICK
Slender blonde with blue eyes, 5'7", art lover, crazy, funny, very sociable, would like to date tall, muscular, funny guy. Let's go for dinner and some drinks and see if we click. ☎816486

KEEP YOU LAUGHING
Colorful, outgoing, funny SHF, 35, receptionist at law firm, 5'3", brunette, loves slow jams, rollerskating, dancing, "Love and Basketball", "Soulfood." Seeking tall, spontaneous, outgoing guy, who's a good listener, will show me lots of affection and attention. ☎718923

WAIT & SEE
SBF, 43, (looks younger), attractive, charming English transplant with big laugh, seeks non-smoking, traditional, professional, fit, fun, intelligent SM, 35-48. Let's see what happens! ☎669837

PRETTY, HAZEL EYES
Pretty, hazel-eyed, brunette DJF, 40, likes comedy and music. Seeking S/DJM, 38-50, soulmate, who's sincere, humorous, and romantic. ☎259206

VICTORIA'S SECRET
A purring cat, a pint of ice cream, the smell of freshly mowed grass, a challenging crossword puzzle, a gentle breeze on a balmy day. Your secret? ☎467156

BEAUTIFUL BLONDE...
is sincere, intelligent, compassionate, caring, loyal, and loves people, music, philosophy and cooking. Seeking gentleman, 48-64, with similar qualities. ☎683106

HOW ABOUT A DATE?
44-year-old single woman, brunette with brown eyes, 5'2", 145lbs, likes movies, beaches, outdoor activities, dining in/out, camping. Seeking SWM, 37-50, for friendship and dating. ☎823666

IN SEARCH OF A FRIEND
Young, gifted SBF, 5', brown/brown, just seeking a friend to walk with and share conversation. Nothing too serious. Race unimportant! I am a lover of music, and I like to go away occasionally for a little rest and relaxation. ☎828650

CLASSY SOMEWHAT SASSY
Honest, down-to-earth female, slightly overweight, not traditional beauty but has what it takes to make you happy. All I ask you is to keep me laughing. I enjoy rainy days, writing poetry, cooking, dancing, watching sports. Man in uniform a plus! ☎822369

FORMER JERSEY GIRL...
without the big hair and accent. 5', black/brown, personal trainer, looking for gentleman to enjoy Boston with me. Been here two years and would like to meet a nice guy, 28-34, employed and in reasonable physical shape. ☎822374

WORK IN CONSTRUCTION?
40-year-old blonde with green eyes, nice figure, very personable, currently listening to Brooks & Dunn, lover of Italian food and weekends in Boston. Searching for mature, physically fit, athletic construction worker, 31-40, for serious relationship. ☎711431

ART BABE
Me: SWF, 39, petite, attractive, brown/brown, smoker, loves eclectic films, tv, music. You: 35-45, attractive, dark-haired man with medium build and wicked sense of humor. Let's go out for ethnic chow and goofy movies. Friendship, possible long-term. Bost on area. ☎805772

A GREAT SMILE
Welcoming SWF, 24, 5'7", short blonde hair, works downtown in Boscn, hoping lightning will strike! I enjoy movies, live music. Seeing open-minded, amiable, dark-haired SWM, 24-29, 5'10"+. ☎813745

MATURE AGE WOMAN
Full-figured female, 56, 5'4", salt-n-pepper/brown, beautiful eyes, loves jazz, classical music, museums, plays, dining out, movies. Seeking honest, decisive gentleman, for casual dating. ☎816492

DO YOU DARE??
Nutty, blue-eyed female, 36, with strawberry blonde hair, 6'2", svelte figure, loves scuba diving. Enough said. Seeking single guy with a sense of humor, who's willing to pick up the take out! Must also be anal retentive. ☎816477

NIGHT ON THE TOWN?
Cool, 30-year-old female with a great smile, curvy figure, 5'7", brown/brown, wants to meet a fabulous Prince Ian who happens to be a very fine man as well, for casual dating. Ability to flirt and cook huge pluses. ☎816478

I LIKE "NICE"
Invent a plan with me, from favorite hang outs to wine tours, walking together to massages. Enya to classical, this soft, trusting female, 5'5", dark blonde/hazel, wants to meet a flirty, serious, funny guy who's down for a wild ride! ☎816479

BIG GUNS WANTED
Sexy 6' blonde with long legs, 25, into a little shopping, a little exercise, a little night life, and a little bit of you! That's if you're a free-spirited, tall, witty bachelor who loves the Sox. ☎816481

THE LOVE OF MY LIFE?
Open-minded blonde, blue eyes, 5'4", 49, what you see is what you get (and you'll like it!). Enjoys walks, reading the Sunday Times, jazz and classical music. Seeking brilliant, sensitive gentleman who can communicate and is physical, caring and active. ☎816485

CUPIE DOLL
Fiery redhead, 45, 5'2", green eyes, hour glass figure, sentimental in a very twisted way but fun, loves shrimp scampi, Luther Vandross, Strip Monopoly, food and drinks, movies. Seeking funny, hard-working, fun-loving guy, who can match my sense of humor. ☎816487

READY FOR OUR FUTURE
Open, nice, SWF, 51, red/brown, gorgeous smile, a little heavy but curvy, loves trying new foods, reading, walking, museums, social activism, Yo-Yo-Ma. Hoping to meet intelligent, honest, well-mannered non-smoker. ☎816488

1 TIME AT BAND CAMP...
5'3" blonde with big brown eyes, loves listening to Duran Duran's greatest hits, riding bikes, watching David Lynch films. Looking to meet a cool guy with a nice body who can make me laugh. Think it's you? ☎803439

STILL TURNING HEADS
Stunning, vivacious DWF, ageless beauty, (60s). semi-retired marketing consultant/writer, time for friends/family, intellectual pursuits. Would like to meet well-educated, independent, passionate man who loves to love, off-beat sense of humor. ☎638416

MADE IN ENGLAND
English, SWF, 38, 5'3", 130lbs, blond/blue, non-smoker. New to Boston. Looking to meet people. Enjoys working out, bars, live music, restaurants, traveling and the beach. ☎539150

CLASS ACT
Pos...itive, upbeat, intelligent, professional SWF, 35, 5'5", HPTW, seeks professional, sensitive, genuine, caring SM, 50-62, w/positive self esteem and a great sense of humor. If you are a fan of the outdoors, especially the ocean, let's talk. ☎816489

SNOWFLAKES
Summer and Fall have passed. Vibrant, attractive, polished, educated SBF would like to meet and help a SM stay warm. He should be non-smoking, 48-60, polished, intelligent, attractive, caring, kind, with a good sense of humor. ☎771931

CUTIE FOR CUTIE
Fabulous cutie, 24, ready for a relationship with a cute SWM, 24-29, who's romantic, honest, and has an excellent sense of humor. I have lots of interests, so I'm sure we can find something to talk about and more. ☎813741

HELLO
SWF, 40s, creative, attractive musician, into healing arts, indie music. Looking for spiritually-minded, open, sweet male, late 30s-40s, into music, nature, for serious long-term relationship. ☎724073

HOT HOT HOT!
Tattooed nerd girl, 28, 5'4", long blonde/hazel, needs hot snowboarding boy. I'm into snowboarding, track bikes, tattoos, power tools, cable tv, Faith No More, knitting and baking pumpkin bread. You should be around 6' tall, with dark hair, nicely toned. ☎803429

LOOK INTO MY EYES
Pleasant wild woman, 30, 5'6", brown/brown, into Good Charlotte, Eminem, looking for fun. Wants to let loose with educated, smart guy who is willing to meet my demands. ☎803450

LOOKING FOR ME?
Who I am: a good-looking, fun-loving brunette, 26, 5'8", who will grab your attention on and off the dance floor. Who I'm looking for: an intelligent SM with sensitivity and a sense of humor. ☎803454

TRY FOR THE BEST
Attractive, interesting, lovely lady, 69, looking for a companion with similar interest, such as music, movies, theatre, dining out, dancing, beaching, swimming, travel, and much more. ☎803064

IS IT YOU?
Very attractive female, light hair/complexion, 33, size 14, seeks male, race and age open, 34+, for friendship then possible long-term relationship. Active, nurturing, funny, smart, ambitious, stable and explorer describes us. Sincere replies only. ☎743860

I KNOW HOW TO WORK SPARK
Very attractive Latina, 42, from Dominican Republic, seeks attractive WM, 35-45, for serious relationship. Please have all your original body parts in good working order, and must have a sense of humor! ☎785906

ONLY MISSING YOU
Raven-haired, dark-eyed woman, 53, friendly, honest, romantic, likes Mexican food, working out, dancing, the Celtics, vacationing on Martha's Vineyard. Looking to meet honest, dependable, trustworthy gentleman, 39-55, for dating. ☎763254

SHARE THE MOMENT
Attractive, intelligent, physically fit SAF, 34, loves traveling, beautiful scenery, outdoor adventures, movies, dining out, cultural events. Searching for SM, 30-42, to appreciate moments in life together. ☎758356

LET LOVE IN
Down-to-earth, explorative, English SBF, 45, loves vacationing on Cape Cod, restaurants, day trips, Michael Jackson, ice skating, tennis, the teachings of Dr. Martin Luther King Jr. Prefers to meet clean-cut SB/HM from the Northshore, Pisces, drug/disease-free, 5'9"-6', with shared interests. ☎723206

I CAN READ YOUR MIND:
You're going to call! Loud, playful, unworried female, 37, blue eyes, loves Mexican food, riding bikes, "It's A Wonderful Life", and Macy Gray. Wants to grab dinner and a movie or explore Jamaica Plain with a loyal, active guy, 35-50. ☎718906

CATCH A TIGER
Mysterious and attractive SWF, 41, 5'9", 165lbs, light brown/blue, interested in Chinese match making, loves rock-n-roll, seeks SWM, 51, 45, 44, or 39. ☎615555

SUBURBAN MISFIT
Art-making, nature-loving, skate-dancing, star-gazing free spirit currently trapped on South Shore; big dreamer, original thinker, fast-talking smarty pants trying very hard to bloom where planted, wondering where cool, interesting people are who like going places, creative, smart, funny. ☎595505

EASY TO APPROACH
24-year-old HF, 5'8", long black hair, caramel complexion, part-time nursing student, employed in retail, likes long walks, movies. Seeking SAM, 24-30, 5'8"+, for conversation, getting to know each other. ☎577862

ROMANTIC HISPANIC
Easygoing, attractive SHF, 56, 5'5", 140lbs, non-smoker, non-drinker, children grown, likes movies, live music, dancing, walks on the beach, and much more! Looking for nice, clean gentleman, 40-55, for long-term relationship. Boston area. ☎539467

SLEEPLESS IN BOSTON
23 year-old female is seeking mature, honest, male for friendship and maybe more. Call me! ☎525879

PRINCESS SEEKING PRINCE
SF 24, blonde/brown hazel, 116lbs, looking for handsome SWM 22-29, to become my prince. I enjoy movies, music, sports(boxing!), going out/staying in. Ready to settle down. Sounds like you then YEAH!! ☎462697

A LOT TO OFFER
I'm a well-rounded, 32-year-old, intelligent, independent woman, 5'5", average-built, computer savvy, loves arts, music, cooking. Very ambitious, easy-to-get-along-with, low-maintenance, seeking man who's as driven as me. ☎116786

A CUT ABOVE
Hip, stable, creative, independent SWF, 42, Leo, smoker, seeks urban, intelligent man, 30-40, to share unconventional life style. ☎435369

SPARKLE
Pretty female 33, interested in the city and country, and everything that they offer. Smart, sweet, compassionate, open minded, grounded. Seeking friendship, and possibly more with mature male, age/race open. ☎394498

A RARE JEWEL
SBF, 51, loves quilting and traveling. Seeking honest, sincere, serious, humorous, mature male, 51-60, for casual dating, friendship first. ☎346226

SOCIAL BUTTERFLY
Hazel-eyed redhead, 23, paralegal with sexy legs, outgoing, funny, can usually be found in the clubs, at the movies, or listening to hip hop. Seeking honest, outgoing guy with a sense of humor, 23-28. ☎718872

LOOKING GREAT
Pretty, slim SBF, fit, fun to be with, creative, spirited, intellectually curious, reading, dining, music, museum, light politics. Seeks professional non-smoking SWM, 48+, long-term relationship. ☎254724

WOMAN OF SUBSTANCE
Very shapely, blonde, plus size girl, pretty, sweet. Would love to meet a guy, 30s-40s, who appreciates a woman of substance. Hope to hear from you soon. ☎572492

MOUNTAIN TRUCK
SF, 36, 5'4" teacher likes ethnic cuisine, Audrey Hepburn movies, bike riding and cooking. I am fun and outdoorsy and love to travel. Seeking kind, smart, adventurous male 30-42. ☎738295

JUST WANNA BE A WOMAN
Quirky, intense female, 38, 5'4", passionate about writing, yoga, indie flicks, Portishead, Coldplay, Noam Chomsky, sushi. Hoping to encounter a creative, sensitive, intelligent man, 35-42, with an offbeat sense of humor. ☎738495

LOOKING FOR COMPANION
SAF, 43, non-smoker, people say I'm cute and attractive, romantic, passionate, sensitive — who loves outdoor activities, looking for someone who has similar interests, educated, 39-48, non-smoker, no-drugs, friends first and possible long-term relationship. ☎733526

WALK ON
Professional woman, 40, graphic and multi-media designer, interested in photography, the music of U2, Seinfeld, partying in Boston. Looking for lasting relationship with honest, adventurous, humorous man, 35-50. I have a lot to offer to the right man. ☎733530

LET'S GRAB A BEER!
I'm looking for a man who likes watching the game with me. Who wants to snuggle up and watch movies after a long day. Most of all a man who doesn't want to change me and is comfortable with himself. ☎733535

ITS A MID-SUMMER?
Wanted: Sexy, fun-loving SM, 30-50, to do couple things: dancing, sex, dining, etc. No marriage, no kids, commitment negotiable, with an honest, intelligent, humorous SWF, 40, who is looking for companionship. ☎721542

AN AFFAIR TO REMEMBER
Outgoing, positive, blue-eyed female, 45, 5'4", with a compassionate nature and passion for Ella Fitzgerald, dancing, cooking. Dreams of traveling to the Galapagos with an honest, fun-loving gentleman, 45-55, or perhaps just dinner and dancing. ☎718862

GOT THE BLUES?
I'll take them away. Witty, outgoing, professional single mom, 38, Paul McCartney fan, loves riding motorcycles, skiing, hiking, trail runs, concerts, live blues bands. Looking to date gentleman who possesses kindness, strength and the ability to let loose. ☎718930

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THE WORLD IS A STAGE
Wacky, caring, talented woman, 40-ish, 5'7", hazel eyes, FM manager and actress working in two local productions, loves theatre, travel, walking my two dogs, Frank Sinatra. Wishes to meet self-sufficient, honest, humorous, non-smoking gentleman, with an interest in the arts. ☎718950

GO PATRIOTS!
Petite, pretty, Aquarius SJF, 42, looking to meet fit, philosophical SWM, 40-48, who relaxes by using his hands and his brains. Let's enjoy the good life! ☎679488

CALM, COOL, COLLECTED
But loquacious, exotic, attractive, shy, stubborn, sarcastic, funny, non-smoking SBF, 32, 5'8", seeks honest to a fault (do these shoes match?) educated male for friendship, romance, possible relationship. No alcoholics/addicts. Race unimportant. Just show up being you and 5'10"+. ☎647186

ATTRACTIVE AND IRISH
Tall SF, 21, blonde, looking for a nice, polite man, 21-29, into live music, who speaks his mind and isn't easily offended! ☎111395

PLAYFUL SAG. SEEKS...
Romeo who would make Eros blush. Are you into gourmet dinners, Almodovar films, and long conversations into the night? Talk to her! ☎280538

DINNER FOR TWO

JUST CONNECTED

[illegible] on the beach with... Sense of humor a must!

MAKE A WISH
24-year-old brunette in real estate, 5'4", bubbly personality, intelligent, happy, with great hazel eyes and stunning smile, fan of Lynard Skynard, 80s teen movies, dancing, walks. Looking to meet honest, intelligent SM with a sense of humor. ☎718941

WRITER & CHEEKY MUSE
Biracial woman, 38, brown eyes, curly hair, 5'6", 200lbs, smart, soft, zany, seeks like-minded male, 30+, for dating. ☎354148

CHANCES ARE
50-year-old accountant with captivating eyes, 5'3", kind spirit, always in the mood for movies, dancing, trivia. Hoping to meet honest, upright, kind gentleman, 50+, who knows his way around a dancefloor. ☎719223

BRUCE FAN
Born to run. Hazel-eyed blonde, 28, huge fan of The Boss, wants to meet and spend time with a SM, 28-34, for spouting events, going to bars, or even just dancing in the dark. ☎622301

MULTI CULTURAL WOMAN
SF, 35, 5'5", long, curly black/big chocolate brown eyes, elegant, well-educated, warm, charming, loves culture, politics, people. Seeking Male, 28-43, educated, handsome, healthy, successful, chivalrous. ☎952915

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SOME LIKE IT HOT
Tall, thin, fit, professional SWF, 40, 5'8", blonde/hazel, attorney, loves foreign travel, cooking, designing home furnishings, the music of Al Green. Seeking hard-working, professional gentleman with integrity, humor. ☎718884

A LOT TO OFFER
SHM, 19, 5'9", 130lbs, Taurus, N/S, likes reading, movies, dining out, travel, sports. Seeking outgoing, caring woman, 18-23, N/S, for friendship, possible romance. ☎834183

HEALTH AND FITNESS
SWM, 43, Libra, N/S, likes working out, movies, travel, dining out, the arts. Seeking outgoing, fit SWF, 25-50, N/S, with similar interests. ☎838974

COULD IT BE ME?
Good guy, 20, 5'8", likes driving, music if live. Seeking SWF, 19-22, similar interests and qualities, for some fun times, companionship, more. ☎839637

PETITE WOMAN WANTED
Entrepreneur, 43, 5'9", 175lbs, fit, brown/brown, very handsome, educated, likes working out, sports, dining out, the beach, music, outdoors. Seeking very petite woman for LTR. ☎646441

STILL GOING STRONG
SWM, 71, 5'9", 190lbs., athletic build, owns small construction business, Gemini, N/S, seeks WF, 60-78, for coffee, ballgames, and movies. ☎462685

TAKE A CHANCE
Laid-back, open-minded SHM, 22, musician loves good times, making people laugh, very into music scene, school, work. Seeking SF, 18-25, nice personality, similar qualities, can communicate, friends first. ☎840930

VERY INTELLIGENT
Caring, handsome SWPM, 48, 5'10", athletic build, Gemini, N/S, enjoys golf, travel, dining out, dancing, movies, music, sports. Seeking outgoing, caring woman, 25-60, for LTR. ☎835181

LET'S HAVE FUN
Handsome, easygoing SWM, 28, 5'7", 150lbs, brown/green, Scorpio, smoker, likes clubbing, sports bars, playing pool. Seeking outgoing, pretty, easygoing SWF, 21-26, with similar interests, for LTR. ☎838350

LET'S MEET
SHM, 19, 5'11", goes to college, plays soccer, into fitness. Seeking intelligent, funny SW/HF, 18-21, willing to laugh, for some good times, more. ☎840888

COLLEGE STUDENT
Employed SWM, 38, 6'2", 280lbs, Libra, N/S, likes movies, music, dining out, playing pool and more. Seeking outgoing, fun-loving SBF, 29-39, N/S, with similar interests. Friendship first. ☎838477

TAKE A CHANCE
Male, 44, Gemini, likes movies, music, travel, dining out, quiet evenings at home. Seeking honest, pretty, caring woman, 30-40, for friendship, possible romance. ☎838687

LET'S MEET
Laid-back, easygoing, fun-loving, cute SWM, 32, good sense of humor, likes anything to do with music, concerts, theater, sporting events, dancing, outdoor activities. Seeking intelligent, witty, cute SW/HF, 21-36, good listener, conversationalist. Friendship first/possible long-term relationship. ☎334114

DARK HORSE
Attractive, fit SWM, 38, Cancer, N/S, likes music, working out, jogging, travel, reading, movies. Seeking well-rounded woman, 30-45, who enjoys life. ☎834298

STUDENT OF LIFE
SWM, 35, Italian, 6'2", 200lbs, active, enjoys dining out, sports, dancing. Seeking SF, 25-45, race unimportant, kids ok, for friendship first, possible LTR. ☎500241

FUN & EASY LIFE
Well-established, financially secure businessman of Mediterranean heritage, 38, looking for pretty-faced, slim and/or athletic build young lady to share lives, 18-27. You need to be healthy, STD and disease-free, no children. Possible long-term live-in situation. ☎843443

PEACE
SBM, 19, very attractive, college student, Pisces, N/S, seeks a BF, 18-23, attractive, outgoing and sincere for possible LTR. ☎808288

LET'S MEET!
SBM, 31, 5'9", likes action and comedy movies, Chinese food, hiking, biking. Looking for a lady, 24-35, who is fun, outgoing. ☎640382

ARE YOU THE ONE?
SWPM, 38s, 5'10", 200lbs, seeks SWPF, N/S, for outdoor activities, travel, dinner, friendship, and possibly more. ☎716993

WELL-GROUNDED
SWM, 39, long on patience, good listener, N/S, food service supervisor, coaches football. Seeking BF, 25-42, with similar qualities. ☎808108

RUGGED
SM, 43, 5'10", 200lbs, rugged build, seeks older, full-figured, open-minded, fun, spontaneous, creative woman, 48-65, for possible relationship. ☎829362

FUN & EASY LIFE
Well-established, financially secure businessman of Mediterranean heritage, 38, looking for pretty-faced, slim and/or athletic build young lady to share lives, 18-27. You need to be healthy, STD and disease-free, no children. Possible long-term live-in situation. ☎638697

BRAINY ATHLETE
Unique, handsome, educated, non-conforming, compassionate, funny, movie-loving, muscular, lean SWM, 5'7", built like a Gymnast. Seeking attractive, intelligent, fit, slender, movie-Loving SF for dating maybe more. ☎840527

LET ME ENTERTAIN YOU
Financially secure, driven individual, aspiring writer, actor, rock star, producer, and new king of all media, accomplished musician/singer, the real deal, likes practical jokes, rock-n-roll, having fun, travel. Dislikes selfish drivers, prudes, slackers, trends, talkers. Call me. ☎561447

NORTH END DINNER?
Financially secure SWM, athletic, Master's Degree, cosmopolitan, enjoys golf, fine dining, biking, tennis, working out, red wine, pizza, warm weather trips, Martha's Vineyard, Iceland, Newport, North End dinners. Seeks fit, attractive, athletic female, 28-45, who enjoys similar, for serious relationship. ☎542845

YOU DESERVE A BREAK
Nice-looking, tall, thin, dark-haired SWM, 37, lonely, nice guy, seeks peaceful, passionate friendship and intimacy with real woman similarly-aged or a bit older. Start with dinner and conversation? ☎836106

SHARE A FINE ROMANCE
Confident, motivated, monogomous SBM, 41, 6'2", husky build, Taurus, N/S, enjoys sports, concerts, and the ocean. Seeking spontaneous, hard-working woman, 30-45, N/S, for friendship, possible romance. ☎710291

MATURE WOMAN WANTED
25-year-old tall, athletic guy, brown/brown, ambitious, good sense of humor, looking for SF, 35+, who's selfless and has a good sense of humor. Let's start with dinner and drinks and see if we click. Providence area. ☎842464

NO STRINGS ATTACHED
WM, 48, 5'11", 175 lbs, fit, attractive teacher, seeks sensual lady for friendship and passion. Likes to laugh. Generous, very affectionate. Southern Maine. ☎838100

STUDY IN CONTRASTS
Compassionate, gentle, yet genuinely masculine SWM, 42, 5'11", 175lbs, athletic, history buff, into cycling, music and dancing. Looking for S/DF, 33-46, with complementary interests for potential LTR. ☎270468

PETITE WOMAN
Handsome entrepreneur/writer, 43, 5'9", 175lbs, brown/brown, moustache, in great shape, passions include the arts, education, sports, poetry, jazz. Seeking petite women to share LTR with. ☎646488

THE ART SPIRIT
Painter, sculptor, 44, loves Motherwell/Modigliani, Vidal/Hornby, Miles/Gillian Welch, Strangelove/Amelie, sensuality, sushi, java. Seeks happy unconventional beauty for love, sharing, exciting art explorations. Be really smart, independent, love language and learning. Live, think, love outside the box. ☎796875

SINGLE DAD
SHM, 44, 5'7", N/S, brown/green, enjoys dining out, reading, sports, music, conversation. Seeking female life partner, 30-43, N/S. ☎789022

RUGGED AND SENSITIVE
SWM, 41, 5'8", 175lbs, Cancer, loves sports, movies, outdoors. Seeking fit SF, 23-38, for LTR. South shore. ☎476632

SEEKS ASIAN LADY
Non-smoking SWM, 45, tall, in decent shape, enjoys swimming, horror movies, massages. Searching for slender SAF, 20-40, drug/disease-free, non-smoker, with no kids. ☎831403

TO BE OR NOT TO BE
Hopeless romantic, academic, literary [illegible] then let's meet for tea and scones on a blanket in my rose garden.

JUST CONNECTED

LOYAL, CUTE & CUDDLY
Marriage-minded, 45-year-old, multi-racial African-American male, 5'5", handsome, nice eyes, good build, graphic artist. Veteran, romantic, spontaneous, loyal, faithful. Seeking attractive, petite one-man-woman, height/weight proportionate. I enjoy cyclin g, music, cooking, monogamy. ☎806656

TAKE IT FROM HERE
Portuguese SM, 25, brown/brown, employed, into rap music, R&B, looking to get into a relationship with a SF, 20-40. Smokers welcome. ☎832288

MY SEARCH NEVER ENDS!!!
Good-looking, green-eyed gentleman, 33, 6'3", blondish-brown hair, looking for SWF, 23-35, to start an awesome relationship with. I'm extremely hard-working and it's been hard finding a great woman like you. Hopefully this will change things. ☎839445

LUCKY
21-year-old male, 5'10", fun to be with, compassionate, honest, romantic, easy and outgoing. Just make the right choice. Happy holidays. ☎840434

EASY GOING
Easy going DWM, 45, 5'10", 180 lbs, non smoker. Interests are hiking, motorcycles, biking, kayaking, camping, softball, basketball, football, beaches, movies, music and more. If this interests you call me. ☎843375

THE BLACK VALENTINO
Non-drinking SBM, 46, brown/hazel, seeks cute gal, 36-45, into music. I enjoy weight lifting and listening to White Stripes. Looking for the love of my life. ☎838108

CALL ME
Tall, romantic, handsome, professional SWM, 35, 6'1", dark/dark, well-built, sense of humor, honest, enjoys sports and the outdoors. Seeking honest, sincere, romantic S/DWF for movies, dinners, traveling, CT. ☎821675

REAL RELATIONSHIP
Unattached, good-looking WM, young 60, 6', 220lbs, retired entrepreneur, ex-monk, gentle, meditator, unconventional, friend/companion/lover. Enjoys sci-fi, retreats, camping, quiet, intimacy. You: any race, vertically independent, horizontally adaptable, emotionally available, dependable, healthy, smiling. Looking for permanent relationship. Revere, Cambridge or ? ☎831203

NO YUPPIES PLEASE
Non-materialistic, artsy, easygoing WM, 41, 5'9", 195lbs, looking for woman who enjoys the outdoors, a little bit of everything, a Renaissance woman. We'll go from there! ☎676909

LOVE AT FIRST SIGHT?
Tall, dark, handsome, green-eyed SWM, 40, 6'2", 240lbs, goatee, laid-back, into Linkin' Park, fall weather, cooking, sci-fi movies. I'm just a regular guy seeking a regular girl to settle down with; she should be a little goofy, height/weight proportionate, youthful. ☎668441

FRIENDS FIRST
SM, 31, 6'1", 185lbs, physically fit, dark/hazel-green, olive-skinned Italian, good personality, fun to be with, no children, seeking attractive, intelligent, active SWF, 21-30. Friendship as a starting point, possibly more. ☎549673

SINGLE BLACK MALE
Neat, clean, health good, (marriage intentions?) Looking for a female (at birth), no children, neat, clean, health good, financially nice. In return, lovely always towards you, plus good for you! ☎577979

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It's Saturday at 2pm, you've dragged yourself out of bed, dressed and showered. What do you do to have a rockin' day? _____

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OPPORTUNITY KNOCKS
44-year-old SWM, professionally employed, 5'11", 185lbs, hazel eyes, youthful, healthy, non-smoker, enjoys the outdoors, the ocean, traveling, occasional Harley Davidson rides. ☎832894

NORTH OF BOSTON
Professional SWM, 44, 5'9", 185lbs, brown/blue, athletic, non-smoker, no kids, enjoys music, boating, Harleys. Seeking attractive, classy female, 30-45, for possible long-term relationship. ☎387131

GREAT OUTDOORS
Active, [illegible]ty worker during the days of [illegible], white water rafting and quiet nights relaxing in front of an open fireplace.

JUST CONNECTED

ROCK-N-ROLL MAMA?
Handsome Italian chef, 35, with intense brown eyes, a rock-n-roll attitude and heart of gold, reads everything from Spin Magazine to Nietzsche, seeks kind-hearted female with a smile that melts me. ☎611697

ROUGH RIDER!
Ex-Army Cavalryman, 45, college-educated professional and Mayflower descendant. Seeking one petite Plain Jane type of woman, 25-45. Object: long-term relationship culminating in marriage. All responses answered. ☎627560

DEAR LIFE GIVER/FRIEND:
Wisdom, baroque music, science, learning, outdoors, nurture our souls! WM, 5'10", slim, sexy, philosopher-dreamer, 56, seeks goodness-worshipping, trim soulmate to believe in with all my heart, through pathos and joy. ☎470424

SOUTHERN NH
Good-looking, clean-shaven SWM, 40, sober 13 years, smoker, disease-free (you be too), never married, no children. 5'9", 230lbs, brown/brown, seeking pretty, fit SBF, 30-45, girly girl, wears dresses. Love to travel, listen to classic rock, ride motorcycles. Possible long-term relationship. ☎809927

BE WHO YOU ARE
Loving, sincere, creative, 43-year-old male, 5'11", 170lbs. Enjoys outings, traveling, movies, quiet romantic time. Seeks well-mannered, sincere and loving woman, 28-40, for friendship and possible long-term relationship. Race, weight unimportant. ☎885678

REALLY A GOOD CATCH
Successful, self-made entrepreneur of high character, 48 (but looks 38!), brown/green, fit, intelligent, built his business first, now desires social side. Seeking beautiful, cosmopolitan woman, 24-48. ☎673589

OPEN-MINDED
SBM, 41, educated, enjoys movies, sports and politics. Seeking woman, 28-40, with similar interests, for possible relationship. ☎387456

OUT ON A LIMB
Affectionate, caring SWM, 36, bodybuilder physique, 5'5", dark/green, loves White Mountains in Vermont, playing the banjo, spending time with my dog. Local, fit female, beautiful redhead with freckles, 25-38, who's honest, affectionate, caring, romantic, fun, likes animals and outdoors. ☎669478

CRISCOMAZOLA
SM, 30, seeks SF, 18-50, not possession, but mutual, ongoing, intimate, caring, between you and me. ☎552019

ROCK-N-ROLLER
Adventurous, 38-year-old male, non-smoker, seeks SF, 29-37. Financially secure, enjoys Boston nightlife, ballgames, concerts, road trips, and the North End. ☎594550

DEFINITIVE SCORPIO
Very affectionate, romantic DWM, 34, 5'7", fit and attractive, law enforcement officer, longing for an affectionate, cuddly, sensual, feminine woman, who loves art, books, music, Chinese food, plays, movies, and wants to love and be loved with unrivaled passion for. ☎386675

THE LAID-BACK BROTHA'
Professional SBM, 44, 6', 220lbs, loves smooth r&b, 70s funk, home cooked meals, picnics, walks in the park. Looking for lady, 28-43, who's done running around and wants to chill. ☎834900

m seek m

HOLIDAY WISH
BM, 24, non-smoker, Scorpio, would like to meet GM, 18+, who is patient and understanding, for friendship and possible relationship. Jaffrey, NH area. ☎843771

DORCHESTER ARTIST
GWM, 19, 5'11", smoker, into Audiosavage, "Magnolia," body art. Hoping to meet GM, 18-26. Could be crazy, could be fun, who knows? ☎849638

CIRCLE THIS AD
Describe yourself in five words or less: "I'm a straight-shooter." Humorous, alluring, masculine, SWM, 26, 6', 165lbs, part-time model, lives Boston, seeks easygoing SM, 18-30! ☎484556

ATTRACTIVE GWM
65, 5'7", 160lbs, good health. Enjoys movies and dining out. Seeking guy with same interests for relationship. Age 50-65. ☎840475

BUTTON-FLY LEVIS 501
French/Greek top cat, enjoys travel, history, foreign languages, dining in/out, cooking, swimming, exercise, jogging, reading, intense conversation with someone special. Seeking passive yet assertive guy, 25-55, who loves tight jeans and white briefs. ☎401012

PASSION FOR LIFE
Athletic, in-shape GWPM, 58, teddy bear, loves Italian food, classical and action films, travel, the outdoors, sports, concerts. Searching for fit GM, 35-65, race unimportant, for weekend trips to the shore, concerts, theatre, dining out. Casual first. ☎536095

LOVE TO TRAVEL?
Mature, thoughtful gent seeks stocky companion for good times, conversation, snuggling and sharing travel adventures. Interests include art galleries, computers, movies, P-town. ☎811529

NORTH SHORE MALE
Looking for same. Seeking in-shape Caucasian, Latin, or Asian guy, 18-26, who has a job, is educated, fun, easygoing, likes going to clubs. ☎762894

SINGLE DAD
GWM, 35, 160lbs, 6'2", non-smoker, enjoys life, the outdoors, people and having fun. Seeking the same in a honest GWM, 25-45?, for dating, soulmate, summer fun. ☎520743

LET'S MEET
Kind, fun GWM, 45, 5'9", enjoys theatre, museums, amusement parks. Seeking GM, 38-48, for friendship, dating and a possible relationship. ☎444271

HELLO
SWM, 33, N/S, looking for an in shape GBM for good times. Has a sense of humor and is adventurous. ☎845524

BOYFRIEND WANTED
Athletic WM, 54, 5'6", 143lbs, romantic, enjoys the arts, film, fashion. Seeking older, cultured, professional WM. Serious only. ☎412232

GOOD TIMES WANTED
BWM, 39, blond hair, 220lbs, likes action movies, travel, working out. Wants to meet GH/BM for good times. Be healthy, honest, for friendship first to long-term relationship. ☎838122

FIT, FUN AND FUNNY
Tall, trim, verbal, intelligent GM, 40, 6'1", brown/blue-green, interests include theatre, Italian food, chess, New Order, the gym, genealogy research, P-town, museums, biking. Searching for physically fit, liberal, articulate older gentleman, non-smoker, drug-free. ☎811212

WANDERLUSTING TO BOSTON
GM, 30, 5'5", 150lbs, runner's build, looking to meet interesting man, 30-45, to start friendship with, which could possibly lead to more. Hit me up! ☎623352

SHARE MY LIFE
Athletic GWM, 57, enjoys movies like "Dancing With Wolves," playing sports, horseback riding, taking it easy, bingo, trips to Foxwoods and the Twin Rivers race track. Seeking nice GBM, 45-56. ☎839824

CHARMING BOSTONIAN
GM, 28, South Asian, extremely refined and refreshingly affectionate, seeks new friends for hanging out and watching British period movies with. You must be unconventional but polite, have great enthusiasm for life, and willing to explore the joys of friendship! ☎634315

DADDY'S LITTLE GIRL
Looking for anything and everything. I'm 24, cute and fun, intelligent and opinionated, quick-witted and sarcastic. Seeking the same. Hit me up. ☎790501

DON'T BE ALONE
GWM, professional, 6', 175lbs, mature, excellent health, non-smoker, muscular, works out regularly, down-to-earth, affectionate, sensual, many interests in city life, travel, cooking. Seeks peer, 45+, with heart and soul for relationship. ☎822487

MMM... PERSONAL AD
Slim, cute, boyish SHM, 29, looking for something new. Be passionate about something, like to read and play like to laugh a lot. Have cool ideas and quick tongue to voice them with. Just looking to chill. Can you handle it? ☎816118

GWM SEEKS LONG TERM
Attractive, upbeat, outgoing, funny, spontaneous, successful Cambridge GWM seeks possibly younger guy for long term relationship. ☎820662

GET TO KNOW ME
Passionate GBM, 42, Virgo, smoker, looking to meet affectionate, active GW/HM, 35-45, for friendship and dating. Tell me about you. ☎814606

WIZARD OF OZ LOVER
Upbeat GBM, 48, 6'1", 240lbs, into theater, music, dining out. Like Dorothy, I'm still dreaming of that rainbow. Seeking goal-oriented, humorous, loving GWM, 25-55, with great personality, who doesn't forget to smile, for friendship leading to relationship. Must be single. ☎719250

A HAPPY MAN
Good-looking, youthful Asian, mid-30s, 5'8" trim, healthy, attracted to smart, playful, down-to-earth men with similar build/height. Open, laid-back, love work and play — reading, movies, biking, hiking, the water, walking around Boston, traveling, letting the good things happen. ☎608392

METRO-WEST, BE HONEST
Tired of the B.S.? Walks on the beach blah, blah. Cautious first time bi-curious WM, 34, 5'9", 170lbs, into history, politics, jazz, blues, but don't want regrets because of curiosity. Seeking clean, curious man, 25-40 for friendship and more. ☎666728

WORTH YOUR WHILE
Nice-looking GWM, 41, 5'10", 165lbs, brown/brown, moustache, goatee, non-smoker, loves camping, hiking, laying by a campfire. Smashing Pumpkins, movies. Seeking outdoorsy WM, 35-48, interested in talking further. ☎793174

CLEVER CUTIE PIE
Sweet, 50-year-old GWM, gray/green, loves reading the Sunday paper, making music, "Ragtime," teaching. Looking to date GM who is honest and sweet. ☎816497

TRUE LOVE AWAITS
41-year-old GHM, mocha skintone, witty, sexy, passionate about life and love, interests include Billie Holiday, "Wurthering Heights," swing dancing, cooking, trips to the Village. Seeking honesty and respect. Will not settle for anything less than true to ve! 27-40. ☎809134

HEALTHY POZ 35 FOR LTR
Extra nice, intelligent, caring SWPM, 35, 5'7", 160lbs, brown/blue, positive but ready to move on, seeks caring, romantic, non-smoking SM, 35-45, for friendship, companionship, maybe more. ☎791216

INDIE/PUNK GUY SKS SAME
Single guy, 37, seeks another guy, 25-45, who's into music, checking out bands at the Middle East, TTs, etc. Not necessarily boyfriend hunting, but that's also a possibility. Call if interested, we'll meet up to grab a beer or whatever. ☎784851

MAN TO MAN
WM, 44, 5'10", 175lbs, brown/green, muscle, honest, intelligent, fit — seeks muscle, honest, intelligent, fit guy. ☎490939

SCHOLAR, IDEALIST
Monogamous safety: #1. You: smooth, clean-cut, thoughtful, communicative, friendly, sexy. Passionate/versatile, slim, attractive, taller WM, 5'6", into books, films, serious music, nature, mutually supportive tenderness, long-term relationship. Maybe pluses: Intellectual passions? Chinese? Idealist/optimist? ☎361349

SEEKING YOUNG MAN
Seasoned GWM, 55, looking 44, wants a La Virgen de los Secanos - relationship with a YOUNG, good-looking, inexperienced GWM, 21-27. ☎834132

HEY YOU! YOU DIDN'T..
just pass my ad did you? Get back here! SWM, 37, 5'7", 130lbs, 3 B's: blond/blue/balding, likes working out, music, the arts, relaxing at home. You be a masculine, muscular, athletic guy, 32-45, looking for fun, friendship, possible long-term relationship. ☎730120

HANDSOME GUY
Handsome, single, 52-year-old GWM, 5'10", 190lbs, well-proportioned, looking for romance and maybe more. Into theatre, dining, bars, Ben Harper. ☎811443

ALL-AROUND GOOD GUY
Employed, understanding, caring GWM, 41, 5'5", 155lbs, clean-shaven, D/D-free, occasional drinker, smoker, passionate about fishing, the outdoors. Looking to meet older gentleman, 50+, D/D-free, smokers ok, for long-term relationship. ☎705466

NEW TO BOSTON & LOOKI
Very muscular, quiet, down-to-earth GBM, 43, 5'11", seeks GW/A/HM, 33-45. Interests: sports, musical theater, tv and more. Hit me up! ☎779026

A PERSONABLE GUY
WM, 42, 6', interested in fishing and hiking. Looking to meet nice, non-smoking guy for fun relationship. Age/race unimportant. ☎516846

WHAT'S UP GUYS?
18-year-old GWM from North Shore, outgoing, 5'8", 150lbs, buzzed black hair, hazel-green eyes, looking for another cool, young GWM, 18-22, to meet, hang out, possibly start a relationship. ☎831767

FOOTBALL PLAYER BUILD
Versatile, communicative BM from the Boston area, 38, 5'11", 200lbs, solid football player's build, clean-shaven, short hair, security guard. Hoping to meet same, honest GM, 36-58, race open, in good shape, for conversation, movies, hanging out. ☎533579

LET'S CUDDLE
Gay man seeking beautiful 23 to 30-year-old someone who likes walking in the park. Someone who likes too just snuggle up and have fun. ☎491025

DOMESTIC GOD
Handsome, clean-cut, clever, creative GWM, 5'10", 175lbs, 34, smooth muscular build, nice curves. Interests include cooking, cleaning, decorating, gardening, as well as fitness, hiking, skiing, swimming, yoga, art, architecture, more. Seeking intelligent, masculine, well-built GM with top qualities. ☎805268

CUTE BU WITH SAME
Cute, straight-acting, fun, clean SGWM, 28, 5'10", brown/green-blue, clean-cut, smooth swimmer's medium, build, EMT/landscaper, versatile, cool guy looking for same who's in shape, similar age, cute, nice, and ready to have madd fun. Southeast, MA. ☎487999

BUY A BLOCK OF TIME AND SAVE UP TO 30%!
30 minute blocks 20% OFF
45 minute blocks 25% OFF
60 minute blocks 30% OFF
To buy a block of time, call
617-450-8761

HOT AND LOOKING
Loving, outgoing GM, 37, 5'7", dirty blond/blue, loves going dancing at clubs, beaches, Sheryl Crowe, live concerts, theatre, a good laugh in search of honest, happy people-oriented GM, 25-45, for unlimited good times. ☎719242

LONESOME? ME TOO
If you're under 50 and single, call this available WM. First time ad. Possible long-term relationship. ☎624112

HAIRDRESSER
GWM, "...tell defined chest. Yes

JUST CONNECTED

to KNOW. ...his party, latin mixer- end trips to New York and lounge in a hot tub together.

EBONY & IVORY
Sophisticated, enlightened GWM, 46, masculine, fit, comfortable and confident with self, enjoys workouts, yoga, aerobics, travel, music, the arts. I love myself and have a great capacity to love someone special. Seeking enlightened BM, 30+, who's seeking his mate. ☎698191

LIFE IN THE FAST LANE
SWM, 21, wants to share the romantic times of life with a guy who keeps in shape. ☎684364

SEEKS PARAPLEGIC
boyfriend. GWM, Harvard Ph.D., healthy, 6', able and pleasant-looking, yearns for caring friendship with cute guy in wheelchair, 18-early 40s, para or maybe double amp. I'm mature, stable, loving, sensitive to para needs and potential. Let's share good times and life interests. Hoping to find at last my long-sought para/amp boyfriend. Please get in touch, thanks. ☎672886

RIPPED...
well, after three beers anyway. WM, 32, 5'8", 175lbs, brown/blue, otherwise self-described eclectic, passionate and socially-challenged (hence, the ad). Seeking lover of life and leisure. I dig ethnic guys, but down for fun, friendship with any quality folks out there. ☎820657

HOPELESS ROMANTIC
Fun, caring, down-to-earth, single GWM, 25, 5'10", 180lbs, non-smoker, with many interests, seeks fun, non-smoking, single GM, 230lbs+, for friendship and possible relationship. Serious only. ☎599340

YOUNGER SEEKS OLDER
SWM, 54, youthful, attractive, athletic, 5'10", 165lbs, brown/blue, seeks gentle, laid back, straight-acting WM, 55-75, 5'10" and under, non-smoker, for a casual relationship. ☎439810

GWM NEW TO AREA
Are you an honest, outgoing, physically fit GB/HPM, 25-40, looking for friendship and dating that could lead to a LTR? If you are, please call this GWPM, 36, 6'3", 210lbs. He would love to hear from you. ☎734715

LOOKING FOR LOVE
Handsome, outgoing, fun and energetic SHM, 35, who likes dancing, having fun and is very committed! Looking for a handsome, outgoing, fun, energetic SM, 30-40, for dating and more. ☎495717

AGUAS HISPANIC
Successful, muscular, masculine SWM, 35, 5'8", Leo, non-smoker, seeks AM, 18-35, non-smoker, who likes to laugh. ☎484979

THE WAY WE WERE
Strong, sensitive, humorous GM, 41, loves sunbathing, Amber, visiting Paradise Island, Nassau, the Red Sox, coffee. Intrigued by smooth, polite male, 20-40, good listener. Leave your baggage at home! ☎748312

BOY IN BOSTON
18-year-old GBM college student, funny, open-minded, creative, black/black, 5'6", no piercings or tattoos, loves watching The Goonies, listening to Indie Arie, reading the Phoenix. Seeking funny, laid-back, chill GM, age open, also with a good head on his shoulders. ☎719092

DARK SIDE OF THE MOON
Clean-shaven, non-smoking, very understanding GM, 39, brown/hazel, 6', funny, attractive, GTA, enjoys movies at Kendall Square, bicycling, trips to Newport, playing pool at Flat Johnny's. Seeking GM, 30-50, with shared interests. No drunks. ☎719240

VACATION IN MARCH?
Canadian GM, 38, honest, friendly, confident, in-shape, black/brown, loves pop culture from Missy Elliott to Lord of the Rings, Thai food to french fries, traveling, shopping, dining, Toronto Maple Leafs. Seeking trustworthy, sincere, independent male, for dating and friendship. ☎653511

DO YOU BELIEVE?
Stubborn, sensitive, sarcastic 26-year-old GWM, 5'5", short black hair, brown eyes, seeks intelligent GWM, 25-32, to hang out with and hopefully to make me a believer in love again. ☎569069

w seek w

CARE 4 A DINNER DATE?
GWF, 47, 5'6", sandy blonde/blue, grown daughters, multitude of interests including animals, music, working out, walks. Looking to meet compatible, quiet, responsible GW/HF, 40-60, to enjoy life together. ☎792146

BLONDES HAVE MORE FUN
Gay feminine blonde, 30s, for relationship prefer another attractive woman (like blondes), between ages 30-44. ☎262110

LOOKIN FOR SUM ONE IN MA
She has to like death metal as well as heavy metal. Oh, and I'm a 19-year-old BiBF. ☎812242

ROCKER MOM
Recently separated BWF 31, loves music, singing, the outdoors, and having a wild side. Looking for a feminine partner, 22-45, for friendship, and adventure. ☎[illegible]

A LOT TO OFFER
Outgoing SWF, 33, 5'5", likes cooking, staying in, traveling, hanging out in Newport and Providence. Seeking happy, fun-loving SW/HF, 30-35, wants to settle down, more. ☎834241

TOMBOY TYPE WANTED
Sensual, feminine, SWFF, 42, blonde/brown, 5'1", HPTW, fun-loving, attractive, honest, sincere, loves animals and traveling. Looking for attractive, tomboy type. Let's be friends! ☎540677

ECLECTIC INTERESTS
27-year-old tiny, happy lesbian passionate about where I'm going/where I am. ESL teacher at small community college, great listener and friend, enjoy being a woman. If you're passionate, don't mind a tragically unhip, yet wonderful woman, non-smoker, non- drinker, please respond. ☎839067

I'LL BE YOUR SONGBIRD
SHF, 31, inspired by Mariah Carey, loves singing, traveling, shopping, clubbing, Morgan Sun, horror movies, playing keyboard and drums. Seeking nice GWF, 24-32, with similar interests. Please have transportation. ☎664140

A FRIENDLY INVITE
Outgoing, friendly, intelligent HF, 24, 5'2", 110lbs, long brown hair, hazel eyes, likes dancing, shopping, going out for drinks. Seeking fun-loving, honest, outgoing female, 21-30, to start off as friends. ☎837913

CUTE TOMBOY
Shy GBF, 35, caramel complexion, hobbies include playing pool, talking long walks, watching movies at home. Looking for femme GF, 25-38, friendship first, possible long-term relationship. ☎824457

COULD IT BE ME?
Is my soulmate out there? Outgoing GWF, 44, active both in daily life and gay/lesbian community, enjoys tennis, volleyball, bowling, cooking, movies. Searching for GF who makes my heart flutter! ☎641637

QUIET HOMEBODY
GWF, 29, 5'3", Gemini, looking to meet nice woman, to share friendship, laughs, good times, new experiences. Interests include Tori Amos, scrap-booking, dining out, spending time with friends. ☎824911

LOOKING FOR ME?
Honest, outgoing, intelligent GWF, 44, 5'2", 130lbs, brown/brown, loves the beach, boating, swimming, dining out, music and more. Seeking trustworthy, humorous, intelligent GWF, 40-50, for a serious and special relationship. ☎736464

FRIENDS OR MORE ??
Looking for an attractive cute or girly type for conversation and friendship, and take it from there. I'm a shy, discreet SWF, 22, look-alike, N/S, D/D-free, occasional drinker. ☎674030

CURIOSITY BITTEN
19-year-old female who's interested in being with another female. Searching for anything: friendship, a casual dating relationship. If you're interested drop me a line. Looking forward to hearing from you! ☎629362

FRIENDLY NEEDS
We are a 55+ married couple who have been in Boston 2 years. Although we have many breeder friends, we long to have friends who are a solid lesbian couple like ourselves. ☎816495

ENJOY THE SEASON
GF, 43, 5'11", blonde/blue, medical professional, wants to get to know a GF, 35-51, for dining out, Christmas shopping, movies, reading, biking, beaches, tennis, theatre. Let's spend the holidays together. ☎809273

INTIMATE FRIENDS
BWF, 42, 5'7", curvy O'Donnell figure, not into smoking, drinking or drugs. North of Boston. Seeking intimate friendship with down-to-earth, easygoing, caring, compassionate woman, who's open-minded, non-judgmental, to hang out, laugh, share good times. ☎601914

A FIRST TIME AD
Giving this a try! Handsome, athletic GHF, 36, law enforcement officer, interested in meeting down-to-earth woman with great sense of humor. What's important to you? ☎526501

LOVE TO BE IN LOVE
Sensuous GWF, tomboy type, very attractive, seeks fun-loving, feminine, sincere female, 28-44, someone to laugh with. Friends first, let's talk call me. ☎423641

MIDWEST CHARMER
Spontaneous, open-minded SWF, 24, 5'4", bleached hair, into tattoos and piercings, exploring new places in Boston. Ani DiFranco, live music, WNBA, Gina Gershon, playing pool, football. Looking for female, 18+, who isn't afraid to try new things. ☎805277

SEE ME
A woman with curves, 39, brown/brown, soulful, attractive, free spirit, likes Sarah, port, the beach, time well spent. ☎776771

2 HOT 4 U
BiF, 20, brown/brown, nice figure, enjoys a great day shopping or bumming around, listening to LiF Kim, playing hard to get. Seeking short, toned, flirty female. ☎782936

SEEKING EPICE OF LIFE
Attractive, single, passionate GWF, 43-ish, seeks tall GBF, 38-50, to spice up the holidays! I love a great sense of humor, dining, dancing, all things cultural. Let's get together and spice things up, shall we? ☎831372

LYNN LADY
Wanna feel alive? SWF, 22, 5', 120lbs, long dark/hazel, one tattoo, two piercings, college student, loves fall foliage, writing poetry, concerts, sports, clubs, shooting pool, bowling. Seeking sweet, faithful, kind woman for long-term relationship based on friendship. ☎754182

LOYAL FRIEND
Down to earth, fun-loving, attractive BF, 28, 5'9", 138lbs, loves traveling, dancing, computers, shopping, intense conversation and friendship. Seeking SF for good times, laughter, and loyal friendship. ☎756994

BEST DAY OF MY LIFE?
GWF, 35, attractive, smart, stable, loves being romantic, kissing, travel, movies. Seeking female that likes to go out and make each other laugh. ☎753060

LOOKING FOR THAT SOMEONE
SWF, 31 living in the Boston area, is looking for SWF, 26-36 who loves concerts, music, and likes to have fun. If you are interested give me a chance. ☎716408

LOVE THE OLD SCHOOL?
Fun-loving, hard-working GBF, 32, dark-skinned, 5'4", stocky build, oldies buff, loves suspense and drama films, playing basketball, arcades, dancing, dining out. Wants to jam with GF, 33-48, for friendship which could grow and develop. ☎686540

THAT SPECIAL SOMEONE
SWF, 34, brown/brown, is interested in a woman who loves to travel, dine out, and go to movies. ☎517499

ADVENTUROUS SPIRIT
Outgoing, honest, fun-loving BF, medium build, dark hair/eyes, ready to face new challenges, enjoys movies, beaches, traveling, dancing, Caribbean music. Seeking outgoing, fun-loving, smart woman, 40-50, with positive outlook on life. If you're ready to let loose, call! ☎396213

YOUR AVERAGE WOMAN
GWF, 46, 5'5", 160lbs, believes lasting love evolves from sharing time, becoming best friends so hearts closeness is easy, natural, comfortable. Please be feminine. ☎909510

THE GIFT OF KNOWLEDGE
Sensitive, open-minded fourth-grade teacher, 26, currently in school, values learning and communication, loves traveling, animals. Seeking creative woman, 26-35. COuld this be you? ☎930667

TIRED OF DINNER FOR 1?
I am! Blue-eyed GWF, 35, brown-blonde, 5'10", 160lbs, seeks GF for friendship. Also looking to find "special someone." Am honest, loving, loyal! Love animals, outdoors, sports, movies. Take a chance! ☎827419

REDHEAD BACK FROM CALI
38-year-old GWF, 5'3", loves Italian food, "Frida", foreign films, good conversation, tennis, trips to the zoo, playing Scrabble, reading, dancing. Seeking GW/HF, 30-54, to share life, cats, coffee, champagne, more. ☎699802

MYSTERY BEHIND MY EYES
Fun-loving GWF, 35, 5'7", slim build, non-smoker, looking for feminine GWF, 25-30, for clubbing, movies, meeting new people. ☎691818

WHAT I LIKE ABOUT YOU
Green-eyed GWF, 21, 5'5", curly brown hair, looking for honest, funny, easygoing WF, with a sense of humor, who'd like to be friends first, share everything from clubbing to walks. ☎583451

SEARCHING 4 THAT SOMEONE
Attractive, honest, athletic, outgoing, tomboyish at times, SWF, 29, incredible blue eyes, brown hair, tan. N/S. N/D, kinda an artsy. Seeking SF, 18-26, N/S, to share a laugh with and just have good times, possible relationship. ☎638558

I SPY

KIMBERLY @ JERNEY
Kimberly from Barnstable and the South End, you left something very important at the Ritz Carlton's Jerney. Please contact bartender Dave when you can. ☎813040

AVALON 11/15
Me: 25, red halter top, long blonde hair, big brown eyes. You: black shirt, black pants, dancing dangerously close. I wish I asked for your number, but you disappeared before I could. Wanna chat? ☎814659

ESPLANADE THURS 11-14
You ran by in gray sweatsuit around 8:30am. I was on rollerblades. I smiled, caught you looking, wearing black windbreaker and black warm-ups. You kept glancing back. I felt a connection too. Call! ☎814660

ARMANI CAFE HOTTIE
I was the cute brunette sitting next to you lunchtime 11/19, dining with a male friend. (not a boyfriend!) You: Italian-looking, around 25(?), wearing black. I caught you looking. Wanna look some more? ☎814675

SINGLES LINGO

M = Male
F = Female
S = Single
D = Divorced
Wi = Widowed
G = Gay
Bi = Bisexual
W = White
B = African American/Black
H = Hispanic
A = Asian
J = Jewish
C = Christian
D/D-free = Drug + Disease Free
WLTM = Would Like To Meet

Phœnix | personals

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EROSPHERE

GET RESULTS!
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PHOENIX CLASSIFIEDS

Women Seeking Men

ARE U CURIOUS?
Need to be trained by an experienced tall dominatrix. Discreet finacially secure gentleman only. On your knees and call me ☎4081 (exp 3/1)

Back From Heaven

Im ready for anything!So let's stir up some fun.Call me and they'll never let us through the gates.Discreet financially Secure gentlemen only. ☎2931(exp:5/13/04)

BE MY TOY

Strict, slender, sexy dominatrix, 32, 6'2", long blonde hair, blue eyes, long legs. Seeking willing submissive male to bend over and be my toy. You will be tied up and spanked until you submit. If S&M encounters, anal play and toys arouse you then lets get together. ☎4029 (exp:2/1/04)

BIG BEAUTIFUL BLACK FEMALE
Large SBF, 30, very voluptuous, seeking SWM, 20-40, for wild, crazy, experimental sex. No strings attached. ☎4223 (exp:02/15/04)

BRIEF ENCOUNTERS
Gorgeous brunette, very sensual, likes to mountain bike, seeks finacially secure gentleman only. Very accomdating ☎3628 (exp: 2/1)

Daytime Delights

My husband is at work and I'm ready to play. Discreet financially secure gentleman needed to make my day! ☎2898(exp:4/15/04)

DISCREET ENCOUNTERS

34 yr old lady with 36 DD's seeks discreet sensual guy 30-35 to live out my dom/sub fantasies. Oral and exhibitionism a must. Group Sex a possibility ☎3869 (exp. 2/1/03)

Do you have everything but still feel like something is missing. Do you want to have discreet rendezvous then I for you. You must emotionally and financially secure ☎3623 (exp. 1/15)

DOUBLE YOUR PLEASURE
we are 2 women looking for a man with great abs for no strings pleasure. We are 31, blonde, and 23 brunette, 5'6" We're kinky and very experienced. If you think you can tame these lionesses. Leave a message. Scratch marks inevitable. ☎3893 (exp. 2/1/04)

Faster**FASTER**FASTER
Seductive, very flexible White female seeks a male 18-30 with the ability to make me hit that level of orgasm. ☎3857 (exp 2/1/04)

★ ★ ★ ★ ★
GIRL GONE WILD

23 yr old with brown hair, gorgeous brown eyes and built like a brickhouse seeks a male for role play and one on one fun. If you are tall, well-endowed, and have that sexy voice I will go wild on you ☎3856 (exp. 02/1/04)

GOT SOMETHING WORTH BRAGGING ABOUT?

Enhance your...um enhancements. Add a descriptive logo to your ad for only $10 per week.

BUSTy

Call (617) 859-3300

GUSHER
Hot, wet, excitable 24 yr old blonde female with a great rack seeks a young, submissive finacially secure guy that is well-endowed into oral and bondage. Do you exist? NO CD'S. ☎3877 (exp. 02/01/04)

★ ★ ★ ★ ★
LET'S PLAY

27 yr old pre-med student (looks 21) blonde hair, blue eyes, 5'6", 130lbs, switch or submissive. Seeking feminine / pretty man / boi (18-30) for service training. Between job, school and modelling I have no time for a real relationship so I'm seeking something more casual. I enjoy electro play, knife play, canes, crops, nipple torture, anal and floggers. I am not into scat or watersports. If you're interested in a very casual D/S, S/M with some B&D relationship then leave me a message. I expect a photo and recent STD test before we begin playing. ☎4032 (exp:2/1/04)

LETS MAKE MUSIC

19 year old mixed SF with beautiful eyes, musical and mysterious. Seeks a good looking guy that can play guitar for one on one sex - nothing kinky please! ☎4024 (exp:2/1/04)

MISTRESS SCARLET
Enter the den of this bodacious dominant SWF 45 w/red hair (green eyes) & become aquainted w/my wardrobe on u. Sip my sweet tea. Be ready to obey my every command. Taste my creme till you want to scream. Will train beginners. Cross dressers/foot worship welcome ☎3617 (exp 2/01)

★ ★ ★ ★ ★
NAUGHTY SCHOOL GIRL

21 yr old blonde seeks freaky WM 21+ to fulfill my anal fantasies. NO OLD FARTS! Must be well-endowed and interested in new things. Will you teach me? ☎3858 (exp 2/1/04)

★ ★ ★ ★ ★
OPEN TO NEW THINGS

Sexy, fun 19 yr old SWF with green eyes and great breasts. My biggest turn on is bondage but I'm open to experimentation. I also enjoy oral, dom/sub, toys, porn and group sex. I'm looking for an intelligent guy with a great sense of humor that is open-minded - if that's you, leave me a message. ☎4027 (exp:2/1/04)

Sasha

Wet and sassy. I am bright, sexy and fun. Love to travel, looking for some exciting discreet gentlemen for a private rendezvous. ☎2900(exp:4/15/04)

Save The Best For Last

Tall, light, skin w/famous resemblance!Ready to Rock your World.Call me for some discreet encounters! ☎2930(exp:5/13/04)

Save The Best For Last

Tall, light, skin w/famous resemblance!Ready to Rock your World.Call me for some discreet encounters! ☎2930(exp:5/13/04)

SPANK ME
Petite feisty 30 yr old WM wants to get slapped by open-minded tall WM 25-40 ☎3875 (exp. 2/1/04)

STRAP ON

Tantalizing, experimental SWF, 38, blue eyes, sexy voice into gender play. If the idea of me in a strap-on spanking you turns you on and you'd like to explore a sub/dom, S&M casual relationship then please call. You should be passionate and playful. ☎4033 (exp:2/1/04)

STUNNING LADY
41, privately schooled, world traveled, exquisitely attired, very passionate seeks assistance from affluent erudite gentleman of upscale calibre who seeks mutually rewarding relationship. ☎3780 (exp. 1/1/04)

Sweet and Sexy

Attractive, young blonde with long legs. Love to have fun and travel.Seeks financially secure gentlemen for mutually beneficial relationship ☎2899(exp:4/15/04)

TALL & JEWISH?
Sexy, horny, wet Jewish SF, 26, green eyes, large breasts. Seeking well-endowed Jewish male with a defined chest and plenty of endurance for oral fun, spanking, role play, exhibitionism and sex with food. ☎4034 (exp:2/1/04)

Teach Me Tonight, Please
Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 50+ and hungry to learn true pleasure. 3480 (exp. 2/1)

TICKLE MY ELMO
Are you good in bed? 21yr old female with great tits seeks hot guy to go down on me. Put your tongue to work and tell me why you are the best oral giver. ☎3865 (exp. 2/1/04)

VA VOOM
Steamy SWF, 27, 5'10", blue eyes, great legs seeking a nice well-read mamas boy for exhibitionist fun and watersports. Stop being such a good boy and spray on me in public places. ☎4037 (exp:2/1/04)

Men Seeking Women

AANGELO

Healthy, wealthy, funny, italian-american, entrepreneur, 6', 190 lbs., fit, 49 y/o, SWM, n/s. Living alone, metro- west big house. Seeks female sidekick to share pasta and wine with. You be 18-45, fit, spontaneous, cool and willing to travel. ☎4057(exp:1/9)

ARE YOU A CUNNING LINGUIST?
Well a picture is worth a thousand... um ...words. Add a descriptive logo to your ad for only $10 per week.

ORAL

Call (617) 859-3300

BARE BOTTOM
Well-traveled, ivy-educated WM, 45, seeks mature, imaginative, mischievous lady with a penchant for erotic spankings. I fancy humor, singularity, and the edges of life. You should be proper and sane but spirited and romantic, with a willingness to share your secrets and bare your proud,pretty bottom to a trusting experienced hand ☎8981 (exp: (2/01)

BEACH HOUSE
SWM, 45, artist with cozy beach house on No shore, seeks slim F 25-45 for gentle loving getaways. Race unimportant. ☎4096 (exp 2/1)

BLACK MAGIC

Tall, dark and lovely SBM, 25, uninhibited, smooth yet saucy. Seeking independent, open-minded tall females, 21-40, for casual relationship. I enjoy dirty dancing, kissing, bondage, foot worship, and more. Call me! ☎4026 (exp 1/1/04)

CREATIVE
Adventurous WM, muscular and slim, musician/artist/body worker. Seeking a warm, open-minded woman to explore fantasies. I am kind, considerate of your desires and rather shy. Nonetheless I enjoy leather, mild S/M, gender-bending. What else do you like? Willing to learn new things. 100% clean. D/D free. ☎4198 (exp.01/15/04)

FOR WOMEN ONLY
If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome (will e-mail photo), clean-cut, disease free, intelligent, professionally educated and employed SWM (34, 5'11", 180lbs, black/hazel) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/ Metrowest. PLEASE: Serious replies only ☎8803 (exp: 07/04/04

North of boston horse seeking his rider to boldly go where no one has gone before. Born in year of the horse looking to dance, sing and enjoy life with female 26-48. ☎4036 (exp: 1/1/04)

OLD GUY

Generous gent, 57, MWM, seeks compatible female in Southeast Mass or near by Rhode Island for daytime rendezvous ☎4052(exp:12/26)

RAVISHER AVAILABLE
Tell me your deepest, darkest, and nastiest fantasies! SWM enjoys role play, struggle, bondage, light SM and bringing you to one orgasm after another. Your limits respected, your desires paramount. ☎4197 (exp:01/15/04)

READY, WILLING & CLEAN
SWM 42, 5'8", 168lbs. brn/brn, athletic build, considered very attractive, clean cut with mustache, just got out of a LTR, inexperienced w/bondage & role-playing but would like to explore with curvy, fit female. Age/race unimportant. Serious replies only please. ☎3920 (exp: 1/15/04)

RENAISSANCE MAN SEEKS FAIR DAMSEL
Passionate, creative, mischievous divorced WM, 42, 5'10", brown hair and eyes seeks playful, intelligent, honest and adventurous female, 30-45, into bondage and role play. ☎4044 (exp:1/1/04)

SCISSOR ME & TRAMPLE ME
WM 48, 5'7, 165lbs SUB looking for strong dominate F with strong legs. Scissor me and trample me while wrestling this bad boy. Wrestling pins and moves are part of the match also. You can have your girlfriends join in for the fun wearing short-shorts, bikinis or do-me shorts. Will wrestle females in Mass, NH area ☎4099 (exp. 1/15/04)

SHY BUT VERY OBEDIENT
Seeking sexually dominant female. Me - very submissive, will obey and submit to your wildest desires. Cross dressing, role-playing, B+D. All will be answered. ☎4218 (exp:02/01/04)

SISSY MAID SERVICE
Let this sissy maid provide pampering including: professional quality pedicures and manicures, superior domestic cleaning, as well as formal maid service. At Your service, Ladies. ☎4091 (exp 2/1)

SPANKING

Passionate attractive successful DWM professional 43 seeks submissive F (single moms & students) who need a caring master for evening, mini-vacation. ☎4079 (exp. 4/1)

Stamina

Physically active, tall, blue eyed, 40 y/o male. Seeks sexually active female, who is like myself open minded, clean, D&D free, sensual, romantic, with stamina. ☎4056(exp:12/26)

STRAP ON NOVICE

Eager for experience, trim toned with tight spankable buns, expert foot masseuse, playful, willing to please in everyway. I'm aware that it's all about YOU. ☎4092 (exp:2/1)

SUCCESSFUL DOC

Handsome DWM 40's seeks playful attractive F to enjoy discreet evenings, weekend getaways, laughter and passion. It will be mutually beneficial relationship. ☎4078 (exp 4/1)

THE LADIES MAN
Tired of the PEE-WEE's? OUT of Batteries? Then leave this long lasting, well-endowed WM a message. Available for women all ages. I can satisfy 1, 2 women at a time. By the end of the year I will up to 3. Orgasm GUARANTEED!!! ☎3873 (exp 1/1/04)

THE PLUS is A+
SWM, 35, 5'7" 200, muscular, seeks 25-45 yr old BBW GIRL for no strings attached relationship. Metro Boston to SO. Maine. ☎4098 (exp. 1/15/04)

THE VACUUM
Young, horny SWM with a tight ass and stomach looking for lonely women who have accumulated dust due to sexual inactivity. I'll make you feel like a virgin again. ☎3899 (exp 1/1/04)

Zafdig?

If you're between 150lbs and 190lbs, and you're full-figured -- then you're turning me on already. I'm a SJM, 41, safe, adventurous and attractive. Looking for some exciting and fun sex. Call me! ☎4083 (exp. 01/09/04)

Men Seeking Men

ARE YOU THE HELPFUL TYPE?
Let 'em know you're a skilled ...um ...worker. Add a descriptive logo to your ad for only $10 per week.

AT YOUR SERVICE

Call (617) 859-3300

★ ★ ★ ★ ★
BIG FLUFFY BEARD

WM, 44, 6'5", brown hair with big sexy fluffy beard seeks honest, safe WM, 25-50, into whipping, role play, bondage, and other BDSM play. Interested? Leave me a message. ☎4046 (exp:2/1/04)

★ ★ ★ ★ ★
FRAT BOY

Well-endowed college guy into uniforms, role play, oral and bondage, wants to WORSHIP your love muscle today. ☎3892 (exp 2/1/04)

GOOD HEAD

Offbeat, sharp, enthusiastic male, 34, 6'1" seeking humorous, conscious guy with a good head on his shoulders for casual relationship. Liberal conversation a big turn-on. Role play and toys whet my appetite. ☎4030 (exp:2/1/04)

Good looking in shape 53 yr old GWM, deep throat specialist, seeking clean, in shape men with average size equipt desiring the best oral around. Burlington area. ☎3620 (exp. 1/15)

GUYS SPANKED
by Dad. 48, over my knee, in your white t-shirt and athletic socks. ☎7513 (exp 3/1/04)

GWM, 42, in shape, squeaky clean, professional seeks well hung straight man, 18-40, who craves deep oral on a regular basis. Discreet. XXX videos. My Place. ☎3735(exp.01/16)

GWM, 45, seeks clean, hung men, straight/gay/Bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090 (exp: 2/15/04)

LOOKING 4 ORAL
26 yr old bmi/blue that is very attractive seeking very well-endowed guys in Boston or North that are looking for sloppy deep-throat care. Sub & kinky. ☎4093 (exp 2/1)

Sit back and relax. MB/WM. 41. 5'6", 170, seeks men who want to be orally serviced. Boston area. your place, days. ☎4097 (exp 2/1)

★ ★ ★ ★ ★
SIT ON A HAPPY FACE

Naughty Divorced WM. 52. 5'11", 210lbs. brown hair and eyes, great tongue! Playful happy faced guy with trim beard and a body built for content, not speed! Seeking fun, chubby, healthy gal with a nice ass to sit full weight on my stomach, chest and face. I enjoy oral, spanking and group trampling. ☎4035 (exp:2/1/04)

Women Seeking Women

CAN YOU KEEP A SECRET?
Don't shush about being hush. Add a descriptive logo to your ad for only $10 per week.

DISCREET

Call (617) 859-3300

COWGIRL SOUGHT
Adventurous attached WF, 25 with a hot toned body seeks petite women 19-28 for watching porn and riding me and my partner. Threesomes sought. Don't forget your lasso. ☎3874 exp (2/1/04)

EAGER TO PLEASE

Adventurous yet submissive SWF, 30, big brown eyes and curvy physique seeks intelligent dominant female, 30-40, with a good sense of humor for spanking, flogging, nipple play and more. Redheads a plus. ☎4025 (exp:2/1/04)

I'm highly intelligent, beautiful inside/out, financially and emotionally secure, in search of a very special partner. a strong, confident, honest woman who demands only the best and is quite selective with whom she choses for these safe, sane, consensual BDSM power exchanges. ☎4050 (exp:2/1/04)

LIVE WIRE

Attractive Female in late 20's seeks open-minded female to go dancing and clubbing. Metro Boston area. Nights and weekends. ☎3626 (exp 2/1)

Looking for a bi"curious girl. to have some fun with. I'm a shy 20's, intelligent, attractive and have a passion for life, fun adventure.
☎1390 (exp: 12/27)

NO STRINGS FUN
Attractive, sexy, fit bi female, 35, seeks similar for hot encounters and no strings fun. Metro Boston only. ☎4199 (exp:02/01/04)

SLAVE 4 U

SWF, 30(ish), blue eyes, great breasts, loves oral. In search of an uninhibited Bi femme top with spanking eyes and shiny hair that's a good kisser for casual relationship. Britney Spears look-alikes especially welcome! ☎4031 (exp:2/1/04)

WHAT IS THE MATRIX?

I'm ready to question my reality and take the red pill. Trinity - where are you? This butchy-femme Neo is looking to have her eyes opened to the world of kink that I know is out there. Bondage, flogging, tupping, buttorning - initiate me. ☎4040 (exp:2/1/04)

Couples

Athletic, playful, young couple into bondage, spanking, anal, oral and exhibitionism/voyeurism seek sexy, easy going, discreet partners. He's 32, black, 5'9". She's 23, white, blue eyes, blonde hair. Dirty talk a turn on so be creative with your message. ☎4041 (exp:2/1/04)

BI MALE FOR COUPLE
Attractive, clean, safe, well endowed bi male seeks couple, man & woman, or dominant female for safe adventurous erotic fun. ☎3168 (exp 3/1)

BLONDE WITH BLUE
MWC seek individuals 30-40 to share in our array of fetishes, watersports & S&M ☎3866 (exp: 1/1/04)

CARE TO JOIN US?
My girlfriend thinks girls are pretty. She's blonde/hazel. I have brown hair/eyes, mid twenties. Looking for another girl to have fun with. ☎4221 (exp:02/01/04)]

Classic attractive older couple looking for similar couple for erotic evenings. ☎4082 (exp. 2/1)

COME PLAY

Attractive pro couple mid forties seeks bi/curious F 4 safe erotic encounters at our place. Must be D/D free. No. Boston ☎3624 (exp 2/1)

COUPLES

and single women: Thought about swinging but not sure? Friday & Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 01/01/04)

D/S COUPLE SEEKS SISTER

Creative dominant MC seek open-minded bi female sub with a good attitude for group BDSM sessions. Bondage and flogging a favorite. He's 31, 5'10" with a cute butt. She's 32, 5'8" with nice tits. ☎4047 (exp:2/1/04)

FIERY REDHEAD

MWF, 32, 5'4", with a cute butt seeks tall, dark, handsome partner to join me and my hubby for shower sex and spankings ☎3868 (exp 2/1/04)

Free Adult Parties. Two locations. 25 min south of Boston and 40 min west of Boston. Casual and sensual atmosphere, food provided. Couples and single women ☎8258 (exp 2/01)

ITALIAN WM
in 30's w/a thick stick seeking submissive bi or straight females & couples for kinky playtoys and more. Race unimportant. Available days & some evenings ☎3775 (exp 2/1)

KINKY COUPLES

Looking for attractive females, bi-females + couples to fulfil each others fantasies together.Open to submissive play with this dominant good looking well endowed professional male. Very clean and discrete. D&D free. ☎4054(exp:12.19)

Married bi-WM, 5ft in great shape. ISO bi-males. D/D free. Wife will join in. Well endowed a plus. Race no factor. Nashua area ☎4100 (exp 1/15)

MWM, interested in servicing your female partner. Good size & stamina. Call if this service excites you. ☎2894(exp:02/06)

NEED A THIRD

I want to share a hot blonde bi-female with my boy toy for a discreet threesome. We are an attractive wild couple mid 20's into oral and role play. Call us. ☎3878 (exp 01/15/03)

NEED HEAD
We are looking for a fun, well-endowed, adventurous guy to join in our wild B&D sessions. We are a WC in our 20's. She's curvy, wild and has a sexy body ☎3894 (exp 2/1/04)

★ ★ ★ ★ ★
Pretty couple, open to anything, seek others to explore swapping and BDSM play with. He's 32, 5'11" with blue eyes. She's 34, 5'1" with brown eyes ☎4044 (exp:2/1/04)

READY TO STEAM
We love to eat cream off each other. He's 23, Asian, hazel eyes, very well endowed. She's 22, 5'9", Indian. Seeking older third - exotic female for oral, role play and spanking ☎4038 (exp:2/1/04)

Seeking an experienced magickal and tantric partner for a long-term polyamorous relationship. Must be sincere, dominant and willing to train a new dominant TheHemie in what sexual mastership truly means. Love is the law. He's 23, 6', blue eyes and brown hair. She's 33, Indian / black, brown eyes. ☎4028 (exp:2/1/04)

★ ★ ★ ★ ★
SEEKING COUPLE
SWM, 6 ft, 47, 185 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters. ☎4588 (exp: 3/3)

SEEKING SEX CLUB
Attached black male, 40 yrs old, 5'10", slender. Friendly and caring. Looking for sexual exploration. interested in sex clubs / adult parties. Please leave me a message as I'm keen to get involved in this scene. ☎4153 (exp:01/01/04)

Think it'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's. ☎8464 (exp:8/15/04)

THREESOME?!
MWC seeks a male (40-50) that is, D/D free for some holiday bedroom fun. Must be STRAIGHT to enjoy wife's hungry sexual appetite. No male to male contact. Must have respect for women, long hair, be well-endowed and between 6' to 6'4" in height. ☎4095 (exp. 2/1)

TURNING JAPANESE
Couple seek willing Japanese girl for anal encounter and dom/sub play (incl. spanking and toe sucking). He's Trinidadian, 22. She's 23, 5'7", black hair with giant tits. ☎4039 (exp:2/1/04)

What's Your Pleasure

COUPLE SEEKING

Attractive couple 25-33 seeking attractive bi female for intimate pleasures. ☎4055(exp:12/19)

DAD SEEKS SON

Providence area. GWM 52 seeks nice guy under 25 for mutually rewarding relationship ☎2682(exp:04/09/04)

FIRM BUTTS
22yr old bi WF seeks M and F with great asses, up for anything except group activities ☎3858 (exp: 2/1/04)

FOOT WORSHIPPERS

Worship my feet you will massage them lovingly and appreciate their beauty. I'm a frisky 26 yr old with sexy middle-eastern eyes. Your interesting personality should turn me on and your hands and mouth on my feet will bring me ecstatic pleasure. ☎4043 (exp:1/1/04)

HANDFUL OF FUN
Sit back. Have a beer, watch XXX videos, while an attractive WM strokes you for pleasure. Central MASS/RI area ☎1734 (exp: 5/01/04)

NAKED SANTA

HO, HO, HO. Have this jolly Old St NICK come down your chimney during this Holiday Season. Santa is in the spirit of the holidays and want to personally hang his ornament on your Christmas Tree. No. Shore area ☎3183 (exp 01/01/04)

NEW TO THIS
Willing to learn! Attractive professional single man, seeks understanding women, 2 or more, who enjoy wearing beautiful stockings or lingerie. I enjoy dressing up beautiful women in sexy lingerie, I particularly like garter belts. Couples welcome. Your limits respected ☎4196 (exp:01/15/04)

PETITE BOYS

GWM, 33, 5'10, 160 lbs. 6 inches, clean + discrete. Looking for boys 18-25, submissive, cute, straight. First time a plus. Don't be shy pleasure awaits you ☎4053(exp:12/26)

POET BISEXUAL WEIRDO
Tie and bind. I don't mind. you can take me from behind. Grab my hair. I don't care. crumpled sexy underwear. on the floor. shut the door and i'm your dirty little whore. Though I'm sore. like the poor. I'll cry out and beg for more. ☎4042 (exp 1/1/04)

REWARDS FOR YOUR HUGE ENDOWMENT
If you're straight with eight inches plus and you would like to kick back and enjoy straight videos while an expert oralist pleasures you. No reciprocation. Discretion assured. YOU MUST HAVE EIGHT INCHES PLUS. Generous for your time ☎4187 (exp 02/15/04)

Straight Men In RI

Attractive gay male couple in 30's. HIV negative. D&D free, we want to orally service straight attractive clean HIV negative males, 18-50. We are 100% discreet. Married or first time ok. No gay males. ☎1664(exp:01/02/04)

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ALTERNATIVE**RADIO**

Dining Highlights

TEMPTATIONS

You know you've found a good spot when you visit once, have a sandwich, and return the next day to have the sandwich again. And again. And again. Before you know it, you've been to the place on a near-daily basis for weeks and you haven't even managed to try anything else on the menu. But then you do, and you like that stuff, too. So it went with Temptations, a little sandwich joint that makes up for its small number of tables – only four of them – with a big menu of salads, burritos, sandwiches, wraps, smoothies, and frozen yogurt. For starters, there's that aforementioned sandwich, the Fresh Mozzarella ($4.95), with, of course, fresh mozzarella, along with baked-artichoke spread, romaine lettuce, tomato, balsamic vinegar, and olive oil, rolled up in a pita or tortilla wrap, or piled on a baguette or multigrain whole-wheat bread. The black-bean-and-rice burrito ($4.95), spicy with salsa, comes stuffed with melted provolone, avocado, tomato, and lettuce. Salads, like the Greek ($4.76) – a garden salad topped with vegetarian stuffed grape leaves, kalamata olives, feta, and pepperoncini – and the goat cheese ($4.95) – goat cheese, apple slices, walnuts, romaine, and onion – are made to order and served with fresh-baked pita bread. And meat-eaters swear by the carnivore-friendly sandwich options, like prosciutto and fresh mozzarella ($5.48), with basil pesto, romaine, tomato, and vinaigrette, and pesto chicken ($5.48) with fresh basil pesto, romaine, tomato, steamed rice, and olive oil. Of course, those looking to satisfy a sweet tooth will be sated here, too: Temptations has fat-free frozen yogurt ($2.38–$3.24) that can be blended with a variety of candy and fruit. Now, if only we could stop eating that Fresh Mozzarella ...

– Boston Phoenix 'On the Cheap' review 11/7/03

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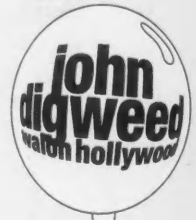

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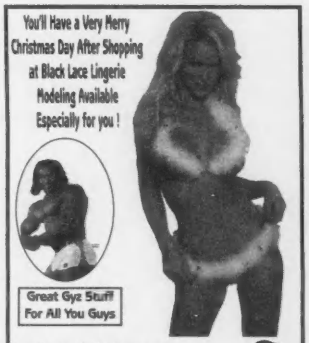

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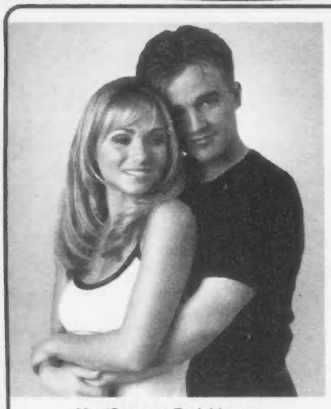

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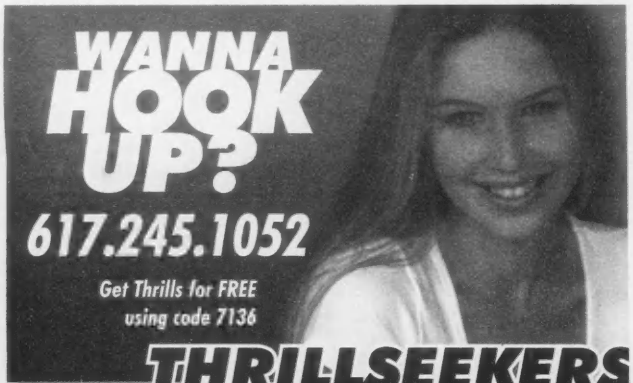

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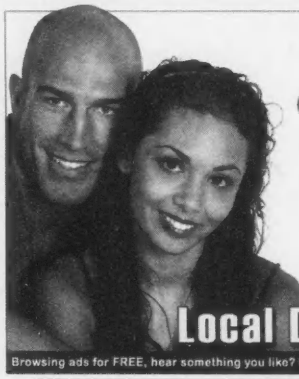
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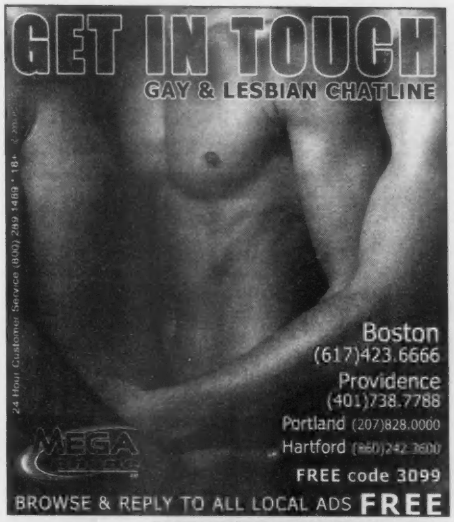

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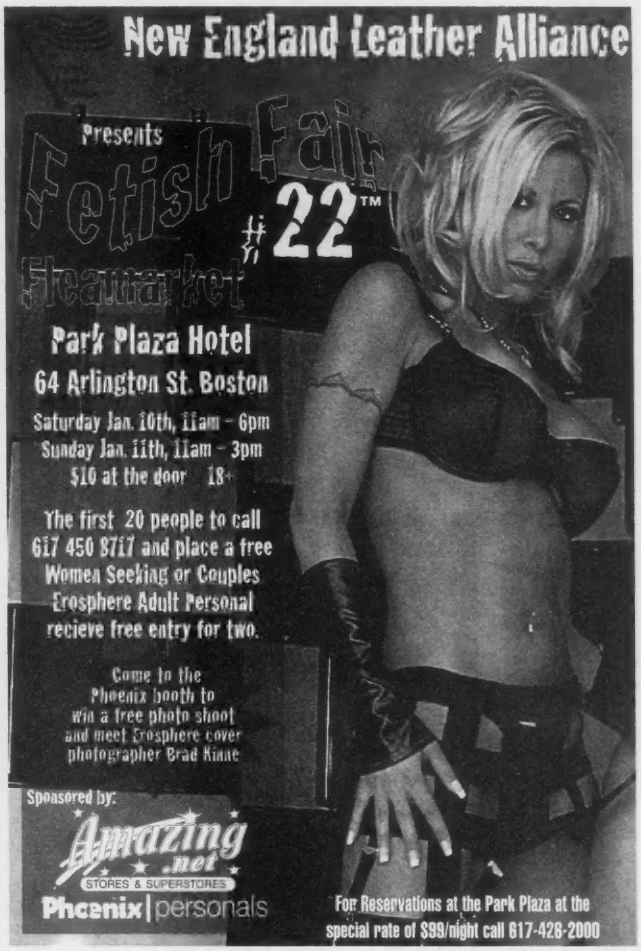
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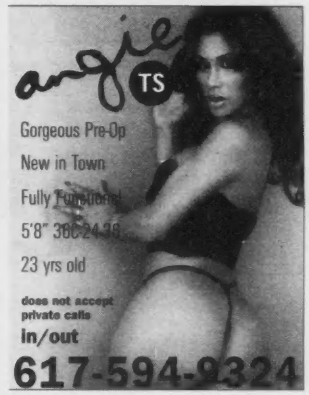
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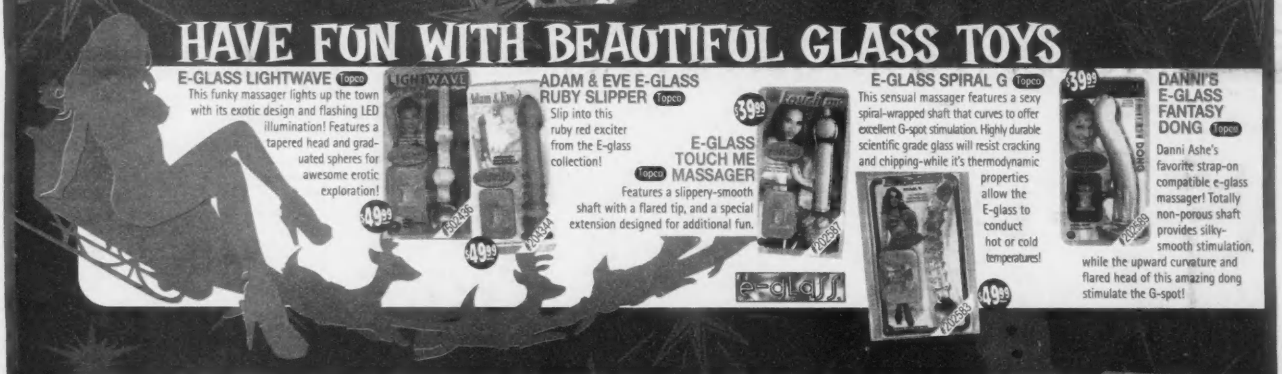

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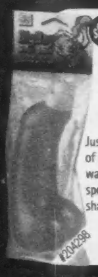

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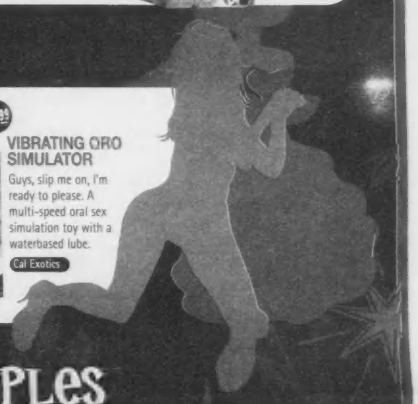

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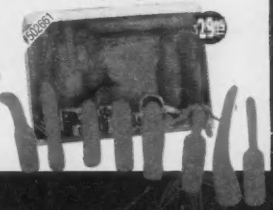

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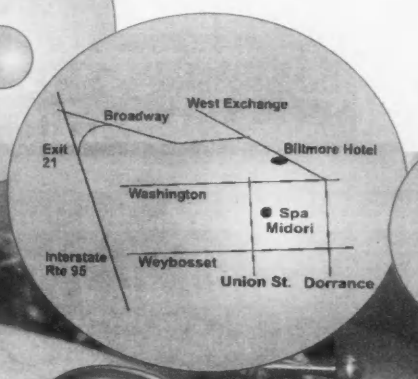

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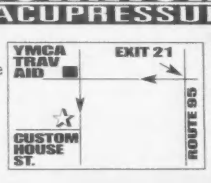

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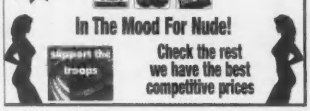

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Women Seeking Men

ARE U CURIOUS?
Need to be trained by an experienced tall dominatrix. Discreet !!nacially secure gentleman only. On your knees and call me.☎4081 (exp.3/1)

Back From Heaven
Im ready for anything!So let's stir up some fun.Call me and they'll never let us through the gates.Discreet !!nancially. Secure gentlemen only.☎2931(exp.5/13/04)

BE MY TOY
Strict, slender, sexy dominatrix, 32, 6'2", long blonde hair, blue eyes, long legs. Seeking willing submissive male to bend over and be my toy. You will be tied up and spanked until you submit. If S&M encounters, anal play and toys arouse you then lets get together.☎4029 (exp.2/1/04)

BIG BEAUTIFUL BLACK FEMALE
Large SBF, 30, very voluptuous, seeking SWM, 20-40, for wild, crazy, experimental sex. No strings attached. ☎4223 (exp.02/15/04)

BRIEF ENCOUNTERS
Gorgeous brunette, very sensual, likes to mountain bike, seeks !!nacially secure gentleman only. Very accomdating.☎3628 (exp. 2/1)

Daytime Delights
My husband is at work and I'm ready to play. Discreet !!nancially secure gentlemen needed to make my day!☎2898(exp.4/15/04)

DISCREET ENCOUNTERS
34 yr old lady with 36 DD's seeks discreet sensual guy 30-35 to live out my dom/sub fantasies. Oral and exhibitionism a must. Group Sex a possibility.☎3869 (exp. 2/1/03)

Do you have everything but still feel like something is missing. Do you want to have discreet rendezvous then I for you. You must emotionally and financially secure.☎3623 (exp. 1/15)

DOUBLE YOUR PLEASURE
we are 2 women looking for a man with great abs for no strings pleasure. We are 31, blonde, and 23 brunette, 5'6". We're kinky and very experienced. If you think you can tame these lionesses. Leave a message. Scratch marks inevitable.☎3893 (exp. 2/1/04)

FasterFASTERFASTER
Seductive, very flexible White female seeks a male 18-30 with the ability to make me hit that level of orgasm.☎3857 (exp 2/1/04)

★ ★ ★ ★ ★
GIRL GONE WILD
23 yr old with brown hair, gorgeous brown eyes and built like a brickhouse seeks a male for role play and one on one fun. If you are tall, well-endowed, and have that sexy voice I will go wild on you.☎3856 (exp. 02/1/04)

GOT SOMETHING WORTH BRAGGING ABOUT?
Enhance your...um ...enhancements. Add a descriptive logo to your ad for only $10 per week.

BUSTY
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GUSHER
Hot, wet, excitable 24 yr old blonde female with a great rack seeks a young, submissive !!nacially secure guy that is well-endowed into oral and bondage. Do you exist? NO CD'S.☎3877 (exp. 02/01/04)

★ ★ ★ ★ ★
LET'S PLAY
27 yr old pre-med student (looks 21) blonde hair, blue eyes, 5'6", 130lbs, switch or submissive. Seeking feminine / pretty man / boi (18-30) for service training. Between job, school and modeling I have no time for a real relationship so I'm seeking something more casual. I enjoy electro play, knife play, canes, crops, nipple torture, anal and floggers. I am not into scat or watersports. If you're interested in a very casual D/S, S/M with some B&D relationship then leave me a message. I expect a photo and recent STD test before we begin playing. ☎4032 (exp 2/1/04)

LETS MAKE MUSIC
19 year old mixed SF with beautiful eyes, musical and mysterious. Seeks a good looking guy that can play guitar for one on one sex - nothing kinky please!☎4024 (exp.2/1/04)

MISTRESS SCARLET
Enter the den of this bodacious dominant SWF. 45 w/red hair (green eyes) & become aquainted w/my wardrobe on u. Sip my sweet tea. Be ready to obey my every command. Taste my creme till you want to scream. Will train beginners. Cross dressers/foot worship welcome.☎3617 (exp 2/01)

★ ★ ★ ★ ★
NAUGHTY SCHOOL GIRL
21 yr old blonde seeks freaky WM 21+ to fulfill my anal fantasies. NO OLD FARTS! Must be well-endowed and interested in new things. Will you teach me?☎3858 (exp 2/1/04)

★ ★ ★ ★ ★
OPEN TO NEW THINGS
Sexy, fun 19 yr old SWF with green eyes and great breasts. My biggest turn on is bondage but I'm open to experimentation. I also enjoy oral, dom/sub, toys, porn and group sex. I'm looking for an intelligent guy with a great sense of humor that is open-minded - if that's you, leave me a message.☎4027 (exp:2/1/04)

Sasha
Wet and sassy. I am bright, sexy and fun. Love to travel, looking for some exciting discreet gentlemen for a private rendezvous.☎2900(exp.4/15/04)

Save The Best For Last
Tall, light, skin w/famous resemblance!Ready to Rock your World.Call me for some discreet encounters!☎2930(exp.5/13/04)

Save The Best For Last
Tall, light, skin w/famous resemblance!Ready to Rock your World.Call me for some discreet encounters!☎2930(exp.5/13/04)

SPANK ME
Petite feisty 30 yr old WM wants to get slapped by open-minded tall WM 25-40.☎3875 (exp. 2/1/04)

STRAP ON
Tantalizing, experimental SWF, 38, blue eyes, sexy voice into gender play. If the idea of me in a strap-on spanking you turns you on and you'd like to explore a sub/dom, S&M casual relationship then please call. You should be passionate and playful.☎4033 (exp.2/1/04)

STUNNING LADY
41, privately schooled, world traveled, exquisitely attired, very passionate seeks assistance from affluent erudite gentleman of upscale calibre who seeks mutually rewarding relationship.☎3780 (exp. 1/1/04)

Sweet and Sexy
Attractive, young blonde with long legs. Love to have fun and travel.Seeks financially secure gentlemen for mutually beneficial relationship.☎2899(exp.4/15/04)

TALL & JEWISH?
Sexy, horny, wet Jewish SF, 26, green eyes, large breasts. Seeking well-endowed Jewish male with a defined chest and plenty of endurance for oral fun, spanking, role play, exhibitionism and sex with food.☎4034 (exp:2/1/04)

Teach Me Tonight, Please
Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 50+ and hungry to learn true pleasure. 3480 (exp. 2/1)

TICKLE MY ELMO
Are you good in bed? 21yr old female with great tits seeks hot guy to go down on me. Put your tongue to work and tell me why you are the best oral giver.☎3865 (exp. 2/1/04)

VA VOOM
Steamy SWF, 27, 5'10", blue eyes, great legs seeking a nice well-read mamas boy for exhibitionist fun and watersports. Stop being such a good boy and spray on me in public places.☎4037 (exp.2/1/04)

Men Seeking Women

AANGELO
Healthy, wealthy, funny, italian-american, entrepreneur, 6', 190 lbs., 16, 49 y/o, SWM, n/s. Living alone metro- west big house. Seeks female sidekick to share pasta and wine with. You be 18-45, fit, spontaneous, cool and willing to travel.☎4057(exp:1/9)

ARE YOU A CUNNING LINGUIST?
Well a picture is worth a thousand... um ...words. Add a descriptive logo to your ad for only $10 per week.

ORAL
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BARE BOTTOM
Well-traveled, Ivy-educated WM, 45, seeks mature, imaginative, mischievous lady with a penchant for erotic spankings. I fancy humor, singularity, and the edges of life. You should be proper and sane but spirited and romantic, with a willingness to share your secrets and bare your proud,pretty bottom to a trusting experienced hand.☎8981 (exp: (2/01)

BEACH HOUSE
SWM, 45, artist with cozy beach house on No shore, seeks slim F 25-45 for gentle loving getaways. Race unimportant.☎4096 (exp 2/1)

BLACK MAGIC
Tall, dark and lovely SBM, 25, uninhibited, smooth yet saucy. Seeking independent, open-minded woman to explore fantasies. I am kind, considerate of your desires and rather shy. Nonetheless I enjoy leather mild S/M, gender-bending. What else do you like? Willing to learn new things. 100% clean. D/D free. ☎4198 (exp:01/15/04)

CREATIVE
Adventurous WM, muscular and slim, musician/artist/body worker. Seeking a warm, open-minded woman to explore fantasies. I am kind, considerate of your desires and rather shy. Nonetheless I enjoy leather mild S/M, gender-bending. What else do you like? Willing to learn new things. 100% clean. D/D free. ☎4026 (exp:1/1/04)

FOR WOMEN ONLY
If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome (will e-mail photo), clean-cut, disease free, intelligent, professionally educated and employed SWM (34, 5'11", 180lbs, black/hazel) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/Metrowest. PLEASE: Serious replies only!☎8803 (exp. 07/04/04

North of boston horse seeking his rider to boldly go where no one has gone before. Born in year of the horse looking to dance, sing and enjoy life with female 26-48.☎4036 (exp:1/1/04)

OLD GUY
Generous gent, 57, MWM, seeks compatible female in Southeast Mass or near by Rhode Island for daytime rendezvous.☎4052(exp:12/26)

RAVISHER AVAILABLE
Tell me your deepest, darkest, and nastiest fantasies! SWM enjoys role play, struggle, bondage, light SM and bringing you to one orgasm after another. Your limits respected, your desires paramount. ☎4197 (exp:01/15/04)

READY, WILLING & CLEAN
SWM 42, 5'8", 168lbs, brn/brn, athletic build, considered very attractive, clean cut with moustache, just got out of a LTR, inexperienced w/bondage & role-playing but would like to explore with curvy, fit female. Age/race unimportant. Serious replies only please.☎3820 (exp 1/15/04)

RENAISSANCE MAN SEEKS FAIR DAMSEL
Passionate, creative, mischievous divorced WM, 42, 5'10", brown hair and eyes seeks playful, intelligent, honest and adventurous female, 30-45, into bondage and role play.☎4044 (exp:1/1/04)

SCISSOR ME & TRAMPLE ME
WM 48, 5'7, 165lbs SUB looking for strong dominate F with strong legs. Scissor me and trample me while wrestling this bad boy. Wrestling pins and moves are part of the match also. You can have your girlfriends join in for the fun wearing short-shorts, bikinis or dominatrix clothing. Will wrestle females in Mass, NH area.☎4099 (exp. 1/15/04)

SHY BUT VERY OBEDIENT
Seeking sexually dominant female. Me - very submissive, will obey and submit to your wildest desires. Cross dressing, role-playing, B+D. All will be answered.☎4218 (exp:02/01/04)

SISSY MAID SERVICE
Let this sissy maid provide pampering including: professional quality pedicures and manicures, superior domestic cleaning, as well as formal maid service. At Your service, Ladies.☎4091 (exp 2/1)

SPANKING
Passionate attractive successful DWM professional 43 seeks submissive F (single moms & students) who need a caring master for evening mini-vacation.☎4079 (exp. 4/1)

Stamina
Physically active, tall, blue eyed, 40 y/o male. Seeks sexually active female, who is like myself open minded, clean, D&D free, sensual, romantic, with stamina.☎4056(exp:12/26)

STRAP ON NOVICE
Eager for experience, trim toned with light spankable buns, expert foot masseuse, playful, willing to please in everyway. i'm aware that it's all about YOU.☎4092 (exp 2/1)

SUCCESSFUL DOC
Handsome DWM 40's seeks playful attractive F to enjoy discreet evenings, weekend getaways, laughter and passion. It will be mutually beneficial relationship.☎4078 (exp 4/1)

THE LADIES MAN
Tired of the PEE-WEE's? OUT of Batteries? Then leave this long lasting, well-endowed WM a message. Available for women all ages. I can satisfy 1, 2 women at a time. By the end of the year I will up to 3. Orgasm GUARANTEED!!!☎3873 (exp 1/1/04)

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THE PLUS is A+
SWM, 35, 5'7" 200, muscular, seeks 25-45 yr old BIG GIRL for no strings attached relationship. Metro Boston to SO. Maine. ☎4098 (exp. 1/15/04)

THE VACUUM
Young, horny SWM with a tight ass and stomach looking for lonely women who have accumulated dust due to sexual inactivity. I'll make you feel like a virgin again.☎3899 (exp 1/1/04)

Zafdig?

If you're between 150lbs and 190lbs, and you're full-figured – then you're turning me on already. I'm a SJM, 41, safe, adventurous and attractive. Looking for some exciting and fun sex. Call me! ☎4083 (exp 01/09/04)

Men Seeking Men

ARE YOU THE HELPFUL TYPE?
Let 'em know you're a skilled um ...worker. Add a descriptive logo to your ad for only $10 per week.

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Call (617) 859-3300

★★★★★
BIG FLUFFY BEARD
WM, 44, 6'5", brown hair with big sexy fluffy beard seeks honest, safe WM, 25-50, into whipping, role play, bondage, and other BDSM play. Interested? Leave me a message.☎4046 (exp:2/1/04)

★★★★★
FRAT BOY
Well-endowed college guy into uniforms, role play, oral and bondage wants to WORSHIP your love muscle today.☎3897 (exp.2/1/04)

GOOD HEAD
Offbeat, sharp, enthusiastic male, 34, 6'1" seeking humorous, conscious guy with a good head on his shoulders for casual relationship. Liberal conversation a big turn-on. Role play and toys whet my appetite. ☎4030 (exp:2/1/04)

Good looking in shape 53 yr old GWM, deep throat specialist, seeking clean, in shape men with average size equipt desiring the best oral around. Burlington area.☎3620 (exp. 1/15)

GUYS SPANKED
by Dad, 48, over my knee, in your white t-shirt and athletic socks.☎7513 (exp 3/1/04)

GWM, 42, in shape, squeaky clean, professional seeks well hung straight man, 18-40, who craves deep oral on a regular basis. Discreet XXX videos. My Place.☎3735(exp:01/16)

GWM, 45, seeks clean, hung men, straight/gay/bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090 (exp: 2/15/04)

LOOKING 4 ORAL
28 yr old bm/blue that is very attractive seeking very well-endowed guys in Boston or North that are looking for sloppy deep-throat care. Sub & kinky. ☎4093 (exp 2/1)

Sit back and relax. MB/WM, 41, 5'6", 170, seeks men who want to be orally serviced. Boston area, your place, days.☎4097 (exp 2/1)

★★★★★
SIT ON A HAPPY FACE
Naughty Divorced WM, 52, 5'11", 210lbs, brown hair and eyes, great tongue! Playful happy faced guy with trim beard and a body built for content, not speed! Seeking fun, chubby, healthy guy with a nice ass to sit full weight on my stomach, chest and face. I enjoy oral, spanking and group trampling. ☎4035 (exp:2/1/04)

Women Seeking Women

CAN YOU KEEP A SECRET?
Don't smush about being hush. Add a descriptive logo to your ad for only $10 per week.

DISCREET

Call (617) 859-3300

COWGIRL SOUGHT
Adventurous attached WF, 25 with a hot toned body seeks petite women 18-28 for watching porn and riding me and my partner. Threesomes sought. Don't forget your lasso.☎3874 exp. (2/1/04)

EAGER TO PLEASE
Adventurous yet submissive SWF, 30, big brown eyes and curvy physique seeks intelligent dominant female, 30-40, with a good sense of humor for spanking, flogging, nipple play and more. Redheads a plus. ☎4025 (exp:2/1/04)

I'm highly intelligent, beautiful inside/out, financially and emotionally secure, in search of a very special partner: a strong, confident, honest woman who demands only the best and is quite selective with whom she choses for these safe, sane, consensual BDSM power exchanges.☎4050 (exp:2/1/04)

LIVE WIRE
Attractive Female in late 20's seeks open-minded female to go dancing and clubbing. Metro Boston area. Nights and weekends.☎3626 (exp 2/1)

Looking for a bi"curious girl..to have some fun with. I am in my 20's, intelligent, attractive and have a passion for life, fun, adventure..
☎1390 (exp: 12/27)

NO STRINGS FUN
Attractive, sexy, fit bi female, 35, seeks similar for hot encounters and no strings fun. Metro Boston only.☎4199 (exp:02/01/04)

SLAVE 4 U
SWF, 30(ish!), blue eyes, great breasts, loves oral. In search of an uninhibited Bi femme top with sparkling eyes and shiny hair that's a good kisser for casual relationship. Britney Spears look-alikes especially welcome! ☎4031 (exp:2/1/04)

WHAT IS THE MATRIX?
I'm ready to question my reality and take the red pill. Trinity - where are you? This butchy-femme Neo is looking to have her eyes opened to the world of kink that I know is out there. Bondage, flogging, topping, bottoming - initiate me.☎4040 (exp:2/1/04)

Couples

Athletic, playful, young couple into bondage, spanking, anal, oral and exhibitionism/voyeurism seek sexy, easy going, discreet partners. He's 32, black, 5'9". She's 23, white, blue eyes, blonde hair. Dirty talk a turn on so be creative with your message.☎4041 (exp:2/1/04)

BI MALE FOR COUPLE
Attractive, clean, safe, well endowed bi male seeks couple, man & woman, or dominant female for safe adventurous erotic fun.☎3168 (exp 3/1)

BLONDE WITH BLUE
MWC seek individuals 30-40 to share in our array of fetishes, watersports & S&M.☎3866 (exp. 1/1/04)

CARE TO JOIN US?
My girlfriend thinks girls are pretty. She's blonde/hazel, I have brown hair/eyes, mid twenties. Looking for another girl to have fun with. ☎4221 (exp:02/01/04)]

Classic attractive older couple looking for similar couple for erotic evenings.☎4082 (exp. 2/1)

COME PLAY
Attractive pro couple mid forties seeks bi/curious F 4 safe erotic encounters at our place. Must be D/D free. No. Boston.☎3624 (exp 2/1)

COUPLES
and single women: Thought about swinging but not sure? Friday & Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance almosphere. No pressure- just terrific people. ☎5100 (exp: 01/01/04)

D/S COUPLE SEEKS SISTER
Creative dominant MC seek open-minded bi female sub with a good attitude for group BDSM sessions. Bondage and flogging a favorite. He's 31, 5'10" with a cute butt. She's 32, 5'8" with nice tits.☎4047 (exp:2/1/04)

FIERY REDHEAD
MWF, 32, 5'4", with a cute butt seeks tall, dark, handsome partner to join me and my hubby for shower sex and spankings.☎3868 (exp: 2/1/04)

Free Adult Parties. Two locations: 35 min south of Boston, and 40 min west of Boston. Casual and sensual atmosphere, food provided. Couples and single women.☎8258 (exp:2/01)

ITALIAN WM
in 30's w/a thick stick seeking submissive bi or straight females & couples for kinky playtoys and more. Race unimportant. Available days & some evenings.☎3775 (exp. 2/1)

KINKY COUPLES

Looking for attractive females, bi-females + couples to fulfil each others fantasies together.Open to submissive play with this dominant good looking well endowed professional male. Very clean and discrete. D&D free.☎4054(exp:12/19)

Married bi-WM, 58, in great shape, ISO bi-males D/D free. Wife will join in. Well endowed a plus. Race no factor. Nashua area.☎4100 (exp 1/15)

MWM, interested in servicing your female partner. Good size & stamina. Call if this service excites you.☎2894(exp:02/06)

NEED A THIRD
I want to share a hot blonde bi-female with my boy toy for a discreet threesome. We are an attractive wild couple, mid 20's into oral and role play. Call us.☎3878 (exp 01/15/03)

NEED HEAD
We are looking for a fun, well-endowed, adventurous guy to join in our wild B&D sessions. We are a WC in our 20's. She's curvy, wild and has a sexy body.☎3894 (exp 2/1/04)

★★★★★
Pretty couple, open to anything, seek others to explore swapping and BDSM play with. He's 32, 5'11" with blue eyes. She's 34, 5'1" with brown eyes.☎4044 (exp:2/1/04)

READY TO STEAM
We love to eat cream off each other. He's 23, Asian, hazel eyes, very well endowed. She's 22, 5'9", Indian. Seeking older third - exotic female for oral, role play and spanking.☎4038 (exp:2/1/04)

Seeking an experienced magickal and tantric partner for a long-term polyamorous relationship. Must be sincere, dominant and willing to train a new dominant. Thelemite in what sexual mastership truly means. Love is the law. He's 23, 6', blue eyes and brown hair. She's 33, Indian / black, brown eyes.☎4028 (exp:2/1/04)

★★★★★
SEEKING COUPLE
SWM, 6 ft, 47, 165 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters.☎4588 (exp: 3/3)

SEEKING SEX CLUB
Attached black male, 40 yrs old, 5'10", slender. Friendly and caring. Looking for sexual exploration, interested in sex clubs / adult parties. Please leave me a message as I'm keen to get involved in this scene.☎4153 (exp:01/01/04)

Think it'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's.☎8464 (exp 8/15/04)

THREESOME?!
MWC seeks a male (40-50) that is, D/D free for some holiday bedroom fun. Must be STRAIGHT to enjoy wife's hungry sexual appetite. No male to male contact. Must have respect for women, long hair, be well-endowed and between 6' to 6'4" in height.☎4095 (exp. 2/1)

TURNING JAPANESE
Couple seek willing Japanese girl for anal encounter and dom/sub play (incl. spanking and toe sucking). He's Trinidadian, 22. She's 23, 5'7", black hair with giant tits.☎4039 (exp:2/1/04)

What's Your Pleasure

COUPLE SEEKING
Attractive couple 25-33 seeking attractive bi female for intimate pleasures.☎4055(exp:12/19)

DAD SEEKS SON
Providence area GWM, 52 seeks nice guy under 25 for mutually rewarding relationship. ☎8682(exp:04/09/04)

FIRM BUTTS
22yr old bi WF seeks M and F with great asses. Up for anything except group activities.☎3859 (exp. 2/1/04)

FOOT WORSHIPPERS
Worship my feet. You will massage them lovingly and appreciate their beauty. I'm a frisky 26 yr old with sexy middle-eastern eyes. Your interesting personality should turn me on and your hands and mouth on my feet will bring me ecstatic pleasure.☎4043 (exp:1/1/04)

HANDFUL OF FUN
Sit back. Have a beer, watch XXX videos, while an attractive WM strokes you for pleasure. Central MASS/RI area.☎1734 (exp: 5/01/04)

NAKED SANTA
HO, HO, HO. Have this jolly Old St NICK come down your chimney during this Holiday Season. Santa is in the spirit of the holidays and want to personally hang his ornament on your Christmas Tree. No. Shore area.☎3183 (exp: 01/01/04)

NEW TO THIS
Willing to learn! Attractive professional single man, seeks understanding women, 2 or more, who enjoy wearing beautiful stockings or lingerie. I enjoy dressing up beautiful women in sexy lingerie, I particularly like garter belts. Couples welcome. Your limits respected.☎4196 (exp:01/15/04)

PETITE BOYS

GWM, 33, 5'10, 160 lbs, 6 inches, clean + discrete. Looking for boys 18-25, submissive, cute, straight. First time a plus. Don't be shy pleasure awaits you.☎4053(exp:12/26)

POET BISEXUAL WEIRDO
Tie and bind, I don't mind, you can take me from behind. Grab my hair, I don't care, crumpled sexy underwear...on the floor, shut the door and I'm your dirty little whore. Though I'm sore, like the poor, I'll cry out and beg for more.☎4042 (exp:1/1/04)

REWARDS FOR YOUR HUGE ENDOWMENT
If you're straight with eight inches plus and you would like to kick back and enjoy straight videos while an expert oralist pleasures you. No reciprocation. Discretion assured. YOU MUST HAVE EIGHT INCHES PLUS. Generous for your time ☎4187 (exp 02/15/04)

Straight Men In RI
Attractive gay male couple, in 30's, HIV negative, D&D free, we want to orally service straight attractive clean HIV negative males, 18-50. We are 100% discreet. Married or first time ok. No gay males.☎1664(exp:01/02/04)

Talk Dirty

To Listen Call 800-314-7958

Bedtime Stories

MY FIRST T/S ESCORT ENCOUNTER
I'd like to share with you my first time encounter with a transsexual. I'd never told anyone about my secret transsexual fantasies because as far as everyone that knows me is concerned, I'm straight, but the idea of a beautiful woman with a big XXXX is the biggest turn on ever...I wanted to take things a step further so I decided I would hire a transsexual escort. I was spending the night in a hotel on business and figured this would be a perfect opportunity to explore my fantasy anonymously. I scoured the Adult section and picked out Natasha. She looked lovely. She was an ebony Amazon. Tall with C cup breasts and a long flowing mane. I picked up the up the phone and a sultry voice answered. Within an hour or so there was a knock at the door...to hear this story call 800-314-7958 ☎4136 (exp: 02/01/04)

ONE LUCKY GIRL AND 5 LUCKIER CONSTRUCTIO N WORKERS
I work at a hotel and it's usually really boring, but I had been looking forward to work all day on this particular day. A group of construction workers who were staying at the hotel made work a lot easier to bear. They had arrived to stay with us a week ago and I had worked every night. Some of them were very sexy with hot muscular bodies. Two of them in particular went out of their way to be extra friendly. Adam and Steve...I sneaked upstairs with Adam and Steve. They let me into the room that they were sharing with 3 of the other guys. Adam began kissing me. I moved my head to one side to see Steve watching...3 of the others from the bar had let themselves into the room. They were the ones that were removing my clothing and kissing my chest...to hear this story call 800-314-7958 ☎4135 (exp: 02/01/04)

SOPHIE'S FIRST TIME WITH A GIRL
Hi my name is Sophie and I'm 20 years old. I'd like to tell you about my first time with another girl. It happened about a year ago and she was my college roommate. Her name is Kelly and she's absolutely gorgeous: she's tall with long blonde hair and D cup breasts. She has a great body as she works out a lot. The first time I noticed an attraction to her was watching her work out in the college gym. It gave me an unfamiliar ticklish sensation in my...one night we were out on a girl's night on the town. We'd drunk a lot and had danced sexy together all night. When we got back to our dorm room Kelly said that her back was hurting so I offered to give her a back rub. She took off her shirt and bra and I felt suddenly hot and wet...to hear this story call 800-314-7958 ☎4074 (exp:02/01/04)

TALK DIRTY AND WIN A $50 GIFT CERTIFICATE
We're giving away a $50 gift certificate to the ultimate sex boutique, Grand Opening, to the story that receives the most calls each month. To find out more about recording your story of your real-life sexual encounter or fantasy email us at erosphere@phx.com or call 617 450 8717 (M-F, 9-6pm) or simply record your story on box ☎4155.

YOUNG STUD DEFLOWERED BY GAY DAD
My name's Matt, I'm 21 and I'm 6' tall with blonde hair, blue eyes and a smooth well defined bod. So I roll up to this garage and I'm sat in the car with my shirt off and this older mechanic comes over to talk to me but he's looking at me like he's checking me out. I tell him I'm here for a tune-up and he says 'Kevin over there will handle you, gonna wait?'. I say yeah and he said 'why don't you come inside, I have a TV in the room upstairs that you can watch while you wait so you don't get bored'... he says he has some videos I might find interesting. He puts one in as he takes off his shirt exclaiming how hot it is...to hear this story call 800-314-7958 ☎4134 (exp:02/01/04)

'YES MISTRESS' BY A LOWLY SLAVE
My fantasies progressed to consuming S&M videos and magazines until one day I answered an ad for a mistress seeking slaves. I arrived at her house and she answered the door dressed in a red corset, black fishnets and thigh high stiletto boots. She was tall and busty and her flowing red mane caressed her cleavage. She brandished a crop in her right hand. She was pale with bright red lips and a stern look about her. As soon as she closed the door she said to me in a severe tone "Strip, slave." This took me completely by surprise, so I stayed there for a couple of seconds absolutely still. She quickly brought me back to reality when, realizing I wasn't moving at all, she spanked me hard on the ass with her crop: "I told you to strip naked; are you so stupid that you can't follow simple orders?"...to hear this story call 800-314-7958 ☎4137 (exp:02/01/04)

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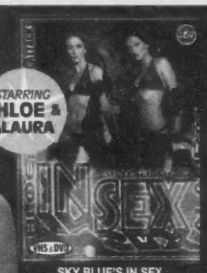

SKY BLUE'S IN SEX

MY SECRET STAR

SOPORNOS #5

SUMMER MISCHIEF

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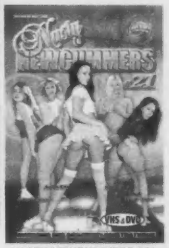

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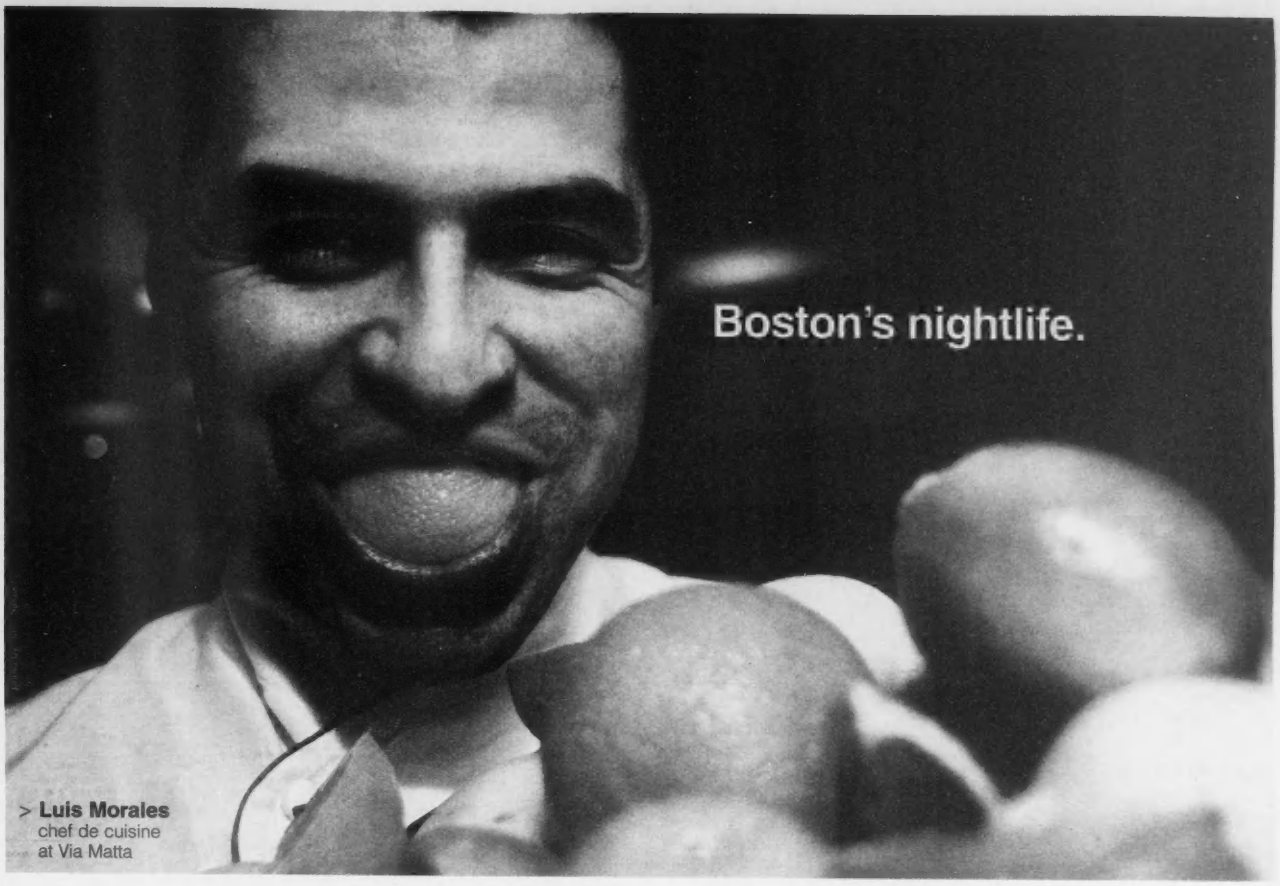
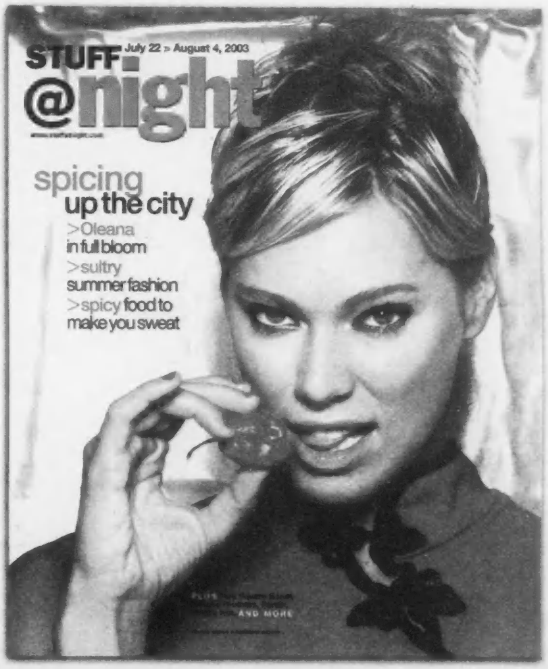


Boston's Nightlife Magazine.



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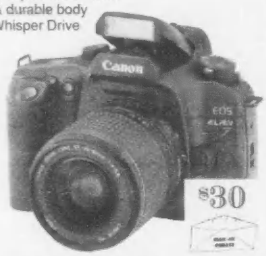

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